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University of North Carolina at Greensboro,
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JAMES CUNNINGHAM HARPER AND THE LENCIR,
NORTH CAROLINA HIGH SCHOOL BAND

by

Frank Milton Hammond

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

Greensboro
1973

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APPROVAL PAGE

This dissertation has been approved by the following committee of the
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HAMMOND, FRANK MILTON. James Cunningham Harper and The Lenoir, North Carolina High School Band. (1973) Directed by: Dr. Walter Wehner. Pp. 119.

The purpose of the study was to present factual material relating to the life and work of James C. Harper. In addition to describing his work with the Lenoir High School Band, the study investigated Mr. Harper's influence on the development of school bands on the national level. Answers were sought to the following questions:

1. What was the status of school bands in the United States around 1924, the date of the founding of the Lenoir High School Band?
2. To what philosophies and methods did James Harper subscribe in developing his band program?
3. What were James Harper's contributions to the band field through his publications?
4. What was the relationship of J. C. Harper to leading personages in the band field through his membership in professional organizations?
5. What has been the growth of the Lenoir High School Band since its founding?

Data for the study was obtained from the personal files of James Harper, the records of the Lenoir High School Band, interviews, newspaper accounts, letters and studies of the articles authored by Harper. The latter source offered particular insight into the principles, methods, and accomplishments of Harper and the Lenoir band.

James C. Harper organized the Lenoir High School Band in 1924, using a set of thirty used instruments donated by the local American Legion Post. He directed the band for thirty-four years, devoting a vast amount of his own money as well as his time to the establishment of a nationally known high school band. Probably most indicative of the accomplishments of Harper's band is its record of thirty-seven consecutive "Superior" ratings received in state and national contests.

The quality of the Lenoir band has been perpetuated by the high degree of organizational ability possessed by James Harper and by his continued guidance since his retirement in 1958. The trust fund, created by Harper in the name of the band in 1941, still provides capital for maintaining a qualified staff and for purchase of necessary equipment and music.

James Harper's publications, numbering more than one hundred articles, appeared in nationally circulated journals. Through them, he related and explained his experiences with school bands, and publicized the Lenoir Band. His ability as a writer as well as his effective teaching, brought his name to the attention of notables in the music profession. His induction into, and subsequent election as president of, the American Bandmaster's Association is evidence of the national recognition he has achieved.

ACKNOWLEDGMENTS

The writer is indebted to Dr. Walter Wehner of the School of Music, for the advice and encouragement which he gave throughout the investigation and writing of the paper. His confidence, evident at all times, aided greatly in the completion of the report.

Capable assistance from the members of the doctoral committee, including Dean Lawrence Hart, Dr. Richard Cox, Dr. Harold Abeles, Dr. Ernest Lee, and Dr. Steven Hedden, is also acknowledged. Their patience and expert advice facilitated the execution of the project. Dr. Herbert Fred assisted in the selection of the topic and supplied valuable data in the initial stages of the research.

Mr. James Harper is responsible for many details and the accuracy of several items in the paper. Without his willingness to give his time to the writer, many points would have remained obscure. Mr. Harper also made his files, his home, and the contents of the band building available during the investigation.

Appreciation is also expressed to Timothy Wright, who read the manuscript and offered helpful suggestions.

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CHAPTER I

INTRODUCTION

The development of the school band is one of the more exciting aspects of the history of music education. The band's success can be attributed in part to its ability to fulfill numerous requirements, whereas the orchestra is limited to a few. Richard Franko Goldman states that:

Historically, the wind band was entirely functional. It existed to provide music for specific occasions and needs, military and civic. In this, it is completely different from the orchestra, which developed because of the demands of art.¹

One should not overlook Giovanni Gabrieli's Sacre Symphoniae, which included excellent writing for winds, and which were composed as purely art works. The three serenades and ten divertimenti of Mozart, written for ensembles of wind instruments, would likewise support argument to Goldman's statement above. However, these works were written prior to 1835, the date that many consider to be the beginning of the band as it is known today.

The date 1835, . . . may serve as an acceptable, if random choice, for the year during which the modern wind band began to assume a profile which we recognize in the 20th century. Wilhelm Wieprecht, a Prussian bandmaster, abandoned the fundamental use of keyed bugles in

¹Richard Franko Goldman, The Wind Band (Boston: Allyn and Bacon, Inc., 1961), p. 7.

favor of developing the recently perfected valve as applied to brass instruments. His extensive experiments in the application of Blumel's piston valve led him to the successful development of the tuba, without which instrument it would not have been possible for any kind of band as we know it today to evolve.²

The specific occasions mentioned by Goldman may have been parades, funerals, or official functions, either in the concert hall or out-of-doors. These varied functions of the band were possible because wind and percussion instruments could be carried easily and could be played while in transit from one place to another. Thus, the band's portability, along with its volume, made it a practical medium in the days before radios, phonograph recordings, and mass transportation. It could bring music to a small town and, using existing facilities, could perform the works of great composers via transcriptions from original scores. Goldman goes on to say:

During most of the nineteenth century, the band could quite honestly be accepted as sort of poor man's symphony orchestra. It had a genuine educative function to fill, bringing music of the masters to large audiences who could not be reached by orchestral concerts.³

Goldman was primarily discussing the many town bands that came into existence during the nineteenth century. Many of these are a part of historical record, and a few became well known. Probably the best known town band is the Allentown Band, organized in 1828 in Allentown, Pennsylvania. It is the oldest civilian concert band performing today.⁴ Other bands are the Salem Band

²Frederick Fennell, Time and the Winds (Kenosha, Wisconsin: Leblanc Publications, Inc., 1954), p. 6.

³Goldman, op. cit., p. 8.

⁴Ibid., p. 41.

(Massachusetts, 1806), the Militia Band (Bethlehem, Pennsylvania, 1810), and the 11th Regiment Band of New York (1810). Two bands which antedate those previously mentioned are the Massachusetts Band established in 1783, and the United States Marine Band, formed in 1798. The Massachusetts Band became the Green Dragon Band in 1812, and later the Boston Brigade Band in 1820. In 1859, it became known as "Gilmore's Band" when Patrick Sarsfield Gilmore, a twenty-six year old Irish-born cornet player was hired as its conductor. Goldman relates Gilmore's arrival in the United States and one of his early successes.

As a very young man he joined a regimental band, with which he traveled to Canada, coming from there to the United States at the age of nineteen. He soon established himself as the greatest cornet virtuoso yet heard on these shores. It was Gilmore, in fact, who established the superiority of the cornet over the keyed bugle, besting the great Ned Kendall in a spectacular contest which at once proved the superiority of both the player and the instrument.⁵

Gilmore further established his reputation during the Civil War when he and his band enlisted as a unit in the Union Army. He enjoyed greater renown when he organized the National Peace Jubilee of 1869 and the World Peace Jubilee of 1872. Utilizing vocal and instrumental ensembles of enormous proportions, "the events appealed to patriotism, education, and to Gilmore's spirit of business enterprise."⁶

Probably the greatest contribution to band music was made by John Philip Sousa. In 1892, Sousa resigned his position as director of the United

⁵Ibid., pp. 44-49.

⁶Richard J. Colwell, The Teaching of Instrumental Music (New York: Appleton-Century-Crofts, 1969), p. 5.

States Marine Band, a post he had held for twelve years, to form his own professional band. His success as a bandmaster is paralleled by his accomplishments as a composer of over one hundred marches. Sousa's band was the first of the "business bands" which enjoyed great acceptance until about 1920 when their popularity was eclipsed by technical advances in the areas of transportation and communication. It is interesting to note that the first commercial radio broadcast was heard in 1920. Just the previous year, the world had witnessed the first crossing of the Atlantic Ocean by an airplane. Edison's phonograph, invented in 1877, had undergone considerable development, and was found in many homes. Americans in 1920 were more mobile and could leave home and seek their entertainment with more freedom than ever before, or they could remain at home to listen to their radios.

The Armistice of 1918 had brought about the return of military bandmen to civilian life. They had served the war effort in rendering musical performances for bond drives and parades, and in general had enhanced a patriotic spirit in the American people. Concomitantly, this brought band music to the attention of educators who began to consider the advantages of instrumental music in their schools. As Fennell says:

Educators were obliged to further consider the contrasts between the so-called subject and experience curriculums. The school band and orchestra stood squarely in the middle of such considerations, their strong appeal to the adolescent mind arguing strongly in favor of their adoption in the regular school curriculum on the basis of their value as an unique educational experience.⁷

⁷Fennell, op. cit., p. 46.

Any discussion of school music should include mention of Lowell Mason, who was successful in introducing music into the Boston, Massachusetts, schools in 1832. Mason's project involved only vocal music in the lower grades. When instrumental music first appeared in the public schools, it took the form of small orchestras. Instruction was given privately outside school hours with credit granted only occasionally. Birge cites the beginnings of high school orchestras in Aurora, Illinois (1878), Wichita, Kansas (1896), as well as the substantial beginning of Will Earhart's instrumental work in Richmond, Indiana (1898).⁸

The real impetus for instrumental music in the secondary school came only after the concept of group instruction was introduced in the United States. Tellstrom cites the occasion of the importation of the idea of class instruction:

Albert G. Mitchell, a music supervisor of the Boston schools was given a year's leave of absence to study class instruction in the violin at Maidstone /England/. Apparently impressed with what he saw, he introduced a similar program in the Boston schools upon his return to this country. Between 1910 and 1920 his class methods and ideas found their way to all parts of the United States. Eventually they were applied to the teaching of all instruments of the band and orchestra as well as to piano class instruction.⁹

From the early school orchestras, wind bands developed. Leonhard and House give a reason for this:

⁸Edward Bailey Birge, History of Public School Music in the United States (Boston: Oliver Ditson Company, 1928), p. 162.

⁹A. Theodore Tellstrom, Music in American Education, (New York: Holt Rinehart and Winston, Inc., 1971), pp. 199-200.

Since it takes years to develop proficiency on a musical instrument, class instruction was generally undertaken in the upper grades. In many instances these groups developed directly into full fledged elementary school orchestras. But it was found that the most rapid progress could be made on the wind instruments.¹⁰

Tellstrom indicates that school bands grew out of a popular acceptance of town bands. "Their parades and concerts, as well as the color of their uniforms, stimulated a desire among boys and girls to participate in similar organizations."¹¹ The first half of the twentieth century was a significant era in the development of bands in the schools and colleges of the United States. According to a survey conducted in 1919 by the Music Supervisors National Conference, of 359 cities reporting, 88 band programs existed in their public schools.¹² In 1962, Goldman estimated that the number of school bands was over 30,000.¹³

In North Carolina, there were only two communities supporting school bands in 1924: Winston-Salem and Greensboro.¹⁴ James Cunningham Harper, through the cooperation of the Dysart-Kendall Post of the American Legion in Lenoir, North Carolina, was instrumental in the founding of the third and now the oldest continuous band program in the state. Since his early work with the

¹⁰Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Company, Inc., 1959), p. 57.

¹¹Tellstrom, op. cit., p. 192.

¹²Ibid., p. 200.

¹³Goldman, op. cit., p. 5.

¹⁴Interview with James Harper, January 19, 1972.

Lenoir High School Band, his influence has been felt throughout the state; and other North Carolina cities and towns have received his help and guidance in organizing new band programs.

Pioneering efforts of past music educators have been recognized by such writers as Klein¹⁵, Rich¹⁶, Willhide¹⁷, McKernan¹⁸, Hume¹⁹, and others. Through the efforts of these researchers has come a greater understanding of the past. James Cunningham Harper's name should be included in a list of fore-runners in school music education. As the author of at least one hundred articles in national publications and countless newspaper accounts, and as speaker to diverse groups, Harper furthered the cause of school bands in the United States as well as in his home state of North Carolina. In addition, his direct influence was felt by the more than five thousand students who have played in the Lenoir High School Band since it was founded by Harper in 1924. These young musicians discovered an atmosphere of order and purpose and received excellent instruction in music and the concomitant non-musical values of band membership.

¹⁵Sister Mary Justine Klein, The Contribution of Daniel Gregory Mason to American Music (Washington: The Catholic University of America Press, 1957).

¹⁶Arthur L. Rich, Lowell Mason, The Father of Singing Among Children (Chapel Hill: University of North Carolina Press, 1946).

¹⁷James L. Willhide, "Samuel Holyoke, Pioneer American Music Educator" (unpublished Ph. D. dissertation, University of Michigan, 1962).

¹⁸Felix E. McKernan, "Will Earhart, His Life and Contribution to Music Education" (unpublished Ed. D. dissertation, University of Southern California, 1956).

¹⁹Millard Carlyle Hume, "Adam Lesinsky: A Biography" (unpublished Ed. D. dissertation, University of Michigan, 1971).

Although he retired in 1958, James Harper remains active in the affairs of the Lenoir High School Band and daily serves as a teacher, devoting much of his time to flute instruction. As Director Emeritus, he continues to provide guidance to the present instrumental teachers, and to date the Lenoir High School Band has earned thirty-seven consecutive "Superior" ratings in the North Carolina State Band Contests.

One salient characteristic of James Cunningham Harper is efficiency. At the time of the founding of his band, Harper was an active businessman and civic leader. His interests extended from furniture manufacturing and banking to membership in civic organizations and the volunteer fire department. However, when he was needed as organizer, teacher, and director of the new high school band, he found time to do the job and to do it well.

Harper's foresight led him to compile a scrapbook in which the activities of his band and its members could be reported. Faithfully maintained since 1924, it has grown to include more than 188 volumes. In addition to the original copies kept in a bank-type vault in the band building in Lenoir, duplicates are available in the libraries of the University of North Carolina at Chapel Hill and Duke University in Durham, North Carolina.

The founding of the Lenoir High School Band was the result of concern over the increasing number of unused instruments in the local American Legion Band. Funds for the purchase of a set of thirty wind and percussion instruments had been raised through contributions from the citizens of Lenoir in 1921. The purpose of the Legion Band was to provide recreation for returning veterans of

the First World War. For two years the band served its purpose, performing for functions in Lenoir and in surrounding communities. Eventually, however, the interest of the bandmen began to diminish.

The American Legion Band . . . began to wobble /sic/ when the young returning soldiers, who at first had wished to have somewhere to go at night, now married and became the fathers of families. The young married man who had walked the floor all night with a sick baby forgot all about keeping up his practice on the trombone, and the young business man trying to organize his own business turned in his band instrument and devoted his thought and attention to his own business start. No new blood was coming into the Legion and band instruments were being turned in with no new takers.

Now it was about to dissolve and what excuse could the Legion give to the public? The high school seemed to be the answer. There was plenty of strong enthusiasm there and always a supply of new blood coming on to fill any vacancies in the ranks.²⁰

One of the most intriguing facets of the present investigation is the pattern of events which led to the appointment of James Harper as full-time band director of the Lenoir High School Band. When the Legion Post donated its instruments to the high school, Harper volunteered to teach the high school boys until a regular director could be hired. His work with the high school was to be done two nights per week for no salary.

As previously stated, he was successfully established in business and had demonstrated considerable interest in banking.

²⁰"Reminiscences of James C. Harper, Sr., Lenoir, N. C." (unpublished paper given to the writer by Mr. Harper, the text of which appears in Appendix B).

My father wanted me to come back home /from college/ and help in the family business, but I wasn't interested in furniture manufacturing. I went to New York, walked into the Guaranty Trust Company, which was then the largest trust company in the world, and asked for a job, and got one.²¹

When his father was retired in 1922, Harper did return to Lenoir, however, to assume responsibilities in the family furniture business at the age of 29, but he maintained financial interest in banking. It is, therefore, axiomatic that he was financially secure and successful.

Harper directed the new high school band in the evenings for seven years, with some help from a friend who played the brass instruments.

It soon became evident that the band leader who worked all day in the office of a furniture factory and got to band rehearsals only one, two, or three nights per week was not getting to individual band students often enough for the proper individual instruction, and even when he did most of these were on brass instruments which the leader himself had never had lessons on. A plan was worked out for Mr. W. F. Warlick, then of Conover, North Carolina, to come to Lenoir on Saturdays and give lessons on brass instruments. The student band members eagerly showed up for their lessons and the band progress took a notable leap forward.²²

In 1928, Harper gave up his business career to become principal and band director at the Lenoir High School. In addition to the responsibilities of these two positions, he also taught mathematics, history, and religion. Why did James C. Harper leave an active, lucrative business profession to teach? The answer to this question promises to provide insight into the philosophy and motivations responsible for the inception and growth of Lenoir's high school band.

²¹Interview with James Harper, June 26, 1972.

²²"Reminiscences," op. cit..

A further question concerns James Harper's preparation for a musical career. How was he able to utilize his undergraduate training in English and his graduate work in economics to organize, instruct, and perpetuate one of the most successful bands in North Carolina? In addition to the thirty-seven "Superior" ratings won in North Carolina contests, Harper's band has distinguished itself outside its home state as well.

During the past year this band went to the band festival in West Palm Beach, Florida, and, in competition with some of the finest high school bands in the country, walked off with the prize. This band was the only one in the contest which received a rating of 1-plus. It is an accepted fact in musical circles that the Lenoir High School Band is one of the ten best high school bands in the nation.²³

Although he is obviously an outstanding music teacher, Mr. Harper is also concerned with a profundity of experience for each student. He considers different subject areas closely related and reflects this in his teaching. His attitude concerning a general education was made clear when he said: "Music is like literature or history . . . the kid is richer when he knows more about it. In band . . . the historical background or the story behind the music made music and history more meaningful to the student."²⁴ Concerning his own background, he said: "My Master's degree in economics helped me run the band more efficiently. It helped us save a lot of money."²⁵ It would appear, then, that James Harper considered certain basic principles relevant to many disciplines, and

²³News Item, College Topics (campus newspaper of the University of Virginia), Nov. 20, 1940, p. 1.

²⁴Interview, op. cit., June 26.

²⁵Ibid.

he applied them imaginatively and produced effective results.

The work of James Harper should be recorded so that others may receive instruction and inspiration from his methods, accomplishments, and sacrifices. The circumstances that contributed to the successes of the Lenoir High School Band probably cannot nor need be duplicated, but the methods, philosophies, and motivations that helped to advance the band program in this small mountain town can give direction to others. Van Bodegraven spoke to this point when he stated:

One of the indications of a maturing profession is the growing interest of its members in its historical background, and any historical study immediately concerns itself with those individual members of the profession who wielded a major influence in guiding its growth.²⁶

Problem

The problem of the study was the organization of factual material relating to the life work of James Cunningham Harper, and its presentation, in accessible form, to the interested reader. In addition to describing his work with the Lenoir High School Band, the study investigated Mr. Harper's influence on the development of school bands on the national level.

Answers were sought to the following questions:

1. What was the status of school bands in the United States around 1924, the date of the founding of the Lenoir High School Band?

²⁶Paul Van Bodegraven, "A Biography of a Creative Pioneer" (review of a dissertation by Frank Toibert Lendrim), "Music for Every Child: The Story of Karl Wilson Gehrkins," (unpublished Ph. D. dissertation, University of Michigan, 1962), Music Educators Journal, XLVIII, (June-July, 1962), p. 52.

2. To what philosophies and methods did James Harper subscribe in developing his band program?
3. What were James Harper's contributions to the band field through his publications?
4. What was the relationship of J. C. Harper to leading personages in the band field through his membership in various professional organizations?
5. What has been the growth of the Lenoir High School Band since its founding by James Harper in 1924?

Procedure

Sources of data for the study include newspaper announcements and accounts, articles written by James C. Harper and published in at least seventy nationally circulated journals, and the scrapbook volumes kept by Mr. Harper. Several authors have mentioned the Lenoir High School Band in their books: among them are Goldman²⁷, McKown²⁸, Prescott and Chidester²⁹, and Dykema and Gehrkins³⁰. These documents, along with the files and printed programs kept in the band building in Lenoir, were available to the writer.

²⁷Goldman, op. cit.

²⁸Harry Charles McKown, School Clubs (Chicago: The MacMillan Company, 1929).

²⁹Gerald R. Prescott and Lawrence W. Chidester, Getting Results with School Bands (New York: Carl Fischer, Inc., 1938).

³⁰Peter W. Dykema and Karl W. Gehrkins, The Teaching and Administration of High School Music (Boston: C. C. Birchard and Company, 1941).

Interviews with Mr. Harper's contemporaries and others in the band field have provided primary source material useful to the study. The two North Carolina teachers who initiated band programs prior to Harper's are still living and have conversed with the writer. Mrs. Wake Myers of Greenville, South Carolina was music supervisor in Lenoir at the time of the founding of Mr. Harper's band. She granted an interview and contributed important data relevant to the study. Interviews were conducted with Mr. Harper's former associates and students. The most reliable sources of data, however, were the tape recorded interviews with Mr. Harper himself, whose vivid recollections of his work in Lenoir appear throughout the paper.

The bibliography for the paper includes the material mentioned above and other sources which describe the growth of band music in the schools.

CHAPTER II

THE EARLY LIFE AND EDUCATION OF

JAMES C. HARPER

James Cunningham Harper was born in Lenoir, North Carolina on February 17, 1893, to George Finley Harper and Frances Culton Cunningham Harper. His father's family is described as "one of Caldwell's county's foremost pioneer families."¹ George Harper and his father, Major George Washington Finley Harper, had been involved in the ownership and operation of a railroad, a bank, and a furniture manufacturing company. It was with the last two firms that George Finley Harper was affiliated at the time of his son's birth. George was also a civic leader, serving the Lenoir School Board, Kiwanis Club, and the Caldwell County Road Commission before the creation of the State Highway Commission. At an earlier period, George had been active in introducing the telephone to the Lenoir community, personally participating in the erection of poles and the stringing of wires.

George Harper's musical activities included playing the flute and cornet in Lenoir's town band in the 1890's. In a newspaper article in the Lenoir News Topic, James C. Harper described the town band his father played in:

¹News Item, Hickory N. C. Daily Record, Feb. 29, 1944.

The old Lenoir Band of 1897 had not a single clarinet, flute, oboe, bassoon, or saxophone. It actually was a "brass band" since it had nothing except brass and percussion. Numbering only about a dozen players, its tone naturally lacked the variety of today's far larger and better equipped bands, but what it lacked in numbers it made up in enthusiasm and energy and Lenoir was proud of it.²

From the picture which accompanies the article, it can be seen that the instrumentation consisted of 4 cornets, 3 alto horns, mellophone, baritone, tuba, trombone, and 2 drummers. It was this organization that played stirring marches to which the Lenoir soldiers marched away to the Spanish-American War, and it played a major part in Lenoir community life for a while.

James Harper's mother, Frances, was born in Adams county, Pennsylvania, and graduated from Cumberland Valley State Normal School, Shippensburg, Pennsylvania, and from the School of Oratory in Philadelphia. She came to Lenoir to teach elocution at the former Davenport College, and, after marrying George Harper, spent the rest of her life there. Very much interested in her children's education, she saw to it that they were exposed to literature at an early age. Mrs. Harper began a logbook containing the title and author of each book James read and the date he completed it. She began the entries in 1897 when her son was four years old, and James has maintained it faithfully through the years. The inscription on the opening page reads:

²News Item, Lenoir News-Topic, Dec. 9, 1941.

James Cunningham Harper

Being a List of Books

Read

To and By

Him

Beginning with the year

Eighteen Hundred and Ninety-Seven

The list now numbers 1562 and is growing, though not at the rate it once did. Still an avid reader, however, James says, "My eyesight isn't so good now, so I can't read as much as I once did, but if I read it, it goes in the book."³

James has one sister, Margaret, who resides in Lenoir. His mother died in August, 1942, and his father in February, 1944.

James Harper's scholastic activity began in a small school taught by a sister of his paternal grandmother. When the school closed, James and his sister transferred to the Lenoir Graded School system, entering the fifth grade. James was promoted to the sixth grade at Christmas and to the seventh grade the following September. He skipped the eighth grade and finished high school in the normal manner, graduating in 1911. When he was twelve years old, James began the study of the violin, taking lessons from a teacher at Davenport College.

³Interview with James Harper, June 26, 1972.

When a local orchestra was organized my father played a flute in it and I played a violin. My sister played a 'cello. That continued until I graduated from high school in 1911. The orchestra numbered about thirty players, largely violins but with trumpet, flute, 'cello, string bass, and piano.⁴

One summer during his high school days, James attended the Culver Summer Naval School in Culver, Indiana. His extra curricular activities included playing bass drum in the band and rowing on the varsity rowing crew.

In September of 1911, James Harper entered Davidson College where he pursued a major in English. While there, he was active in athletics, conducted the college orchestra, and tutored himself on the trombone and clarinet. At that time, there was no formal music curriculum at Davidson, and instrumental organizations were solely student affairs.

Upon his graduation from Davidson in 1915, Harper entered the University of North Carolina at Chapel Hill as a candidate for the Master's Degree with a major in economics. While at Chapel Hill, he played in the University Orchestra, sitting first desk, second chair in the violin section.

After obtaining his degree from the University, Harper secured a position with the American Exchange National Bank of Greensboro, North Carolina, but worked there only a short time prior to the outbreak of World War I.

Commissioned a Second Lieutenant in the United States Army in 1917, Harper served until 1919 training soldiers and commanding supply units at various locations in the United States. At the close of the war, Harper's release from service came after many other officers and enlisted men had gone back to

⁴Letter from James C. Harper, March 7, 1972.

civilian pursuits. His last assignment in the Army was on the campus of Washington and Lee University, where he was commander of the Student Officer Training Corps, and he was retained on active duty until all accounts were cleared by the zone quartermaster in his area of command. It was during this period of waiting with little to occupy his time that now Captain James Harper turned his attention to music.

Dr. Howe, a chemistry professor at Washington and Lee had obstructed us in many ways. He saw me on campus one day carrying my violin and was interested to learn that I played. He invited me to his home for dinner that evening, and we played until after midnight. He was a pianist of sorts, and we got along fine after that.⁵

Harper's release from the Army came on April 5, 1919. After his discharge, Harper worked as a banker in New York, Asheville, and Winston-Salem, North Carolina. The occasion of his father's retirement from the family business has been discussed previously; it brought James home to Lenoir to assume a position in the firm. Lenoir welcomed this son of a well-established family back home.

⁵Interview with James Harper, January 19, 1973.

CHAPTER III

THE FOUNDING OF THE LENOIR

HIGH SCHOOL BAND

When James Harper returned to Lenoir, he brought with him a wide variety of experiences: from a better than average education and responsible service in the Army, to practical knowledge gained through working in the world's largest trust company of New York. His previous musical training and experiences were probably the least likely to be of use; as there was no ensemble of stringed instruments in Lenoir at that time. However, Harper was invited to join the newly formed American Legion Band because of his musical accomplishments.

Seeing that all the instruments were already issued, I searched in the attic at home and found an early Boehm system flute which had belonged to my father. . . . A dilapidated instruction book was my only teacher, and I set to work to learn to play the flute. I was fortunate that the other Legion Band members were even less advanced than I was, so the standard was not high, nor the pace rapid, and I had no trouble in keeping up.¹

Harper played flute in the band for six months. In the summer of 1921, the Legion band was hired to play for the Fourth of July Celebration in Boone, thirty-one miles from Lenoir.

¹"Reminiscences of James C. Harper, Sr., Lenoir, N. C."

The arrangements had been made for this Fourth of July playing in Boone, for which we were to receive one hundred dollars, and the date was only one week off when our hired director disappeared from Lenoir and has never been heard of since. There was a rumor that he had taken our band treasury with him, but that could have made little difference, as our treasury was almost empty anyway. The thing which did make a difference was that we had a playing date a week off, and no leader. The band members turned to me, and as there was no other alternative, I agreed to lead the band on this trip to Boone.²

The Legion band played the Boone celebration to a "captive audience," for it rained the entire day. Harper's band repeated its small repertoire many times in the eight hour concert held in the Watauga County Court House.

Our band was a group of beginners who had started band training only about six months earlier, and all we were prepared with was a beginner band book in which we knew only some half-dozen selections. . . . We began playing at nine o'clock in the morning and played off and on all day until five in the afternoon, but the rain kept pelting down and our captive audience applauded as well in the late afternoon as they had all morning.³

After the Boone trip the bandsmen asked Harper to continue as their director. He accepted their invitation and continued as director until the dissolution of the band in the winter of 1923. As discussed in Chapter I, the Legion band members eventually became involved in business and family affairs, and were not able to attend rehearsals. As there were no new members joining the American Legion at that time, there were no new band members available to fill the vacancies that began to occur.

The fund raising effort to purchase the original instruments for the Legion band had been intended to provide a permanent community band for Lenoir. Working to keep the promise made to the contributors in 1921, Harper applied

²Ibid.

³Ibid.

himself to convincing the other Legionnaires that the local high school could support a band. He argued that there was a high degree of enthusiasm in the school and that there would be no problems in finding new students to fill vacancies that might occur.

It is interesting to note that Joseph Maddy, the first Supervisor of Instrumental Music in the United States, had, just five years earlier, received a \$15,000 donation from George Eastman, which made possible the founding of the Rochester, New York, High School Band.⁴ A. R. McAllister of Joliet, Illinois, had started his now famous high school band only ten years earlier in 1913.⁵ High school bands were few in number and not widely publicized, so Harper's task of convincing the Legionnaires that the high school needed a band was a formidable one.

His efforts were successful, and on March 6, 1924, at a meeting of the American Legion Post in Lenoir, James Harper moved that all the band's equipment be donated to the high school.⁶ Harper's motion was well worded and satisfied the skeptics in the Legion, and he offered to instruct the new band without charge until a regular director could be obtained.

Appropriate letters of agreement were exchanged between the American Legion and the Lenoir School Board, the latter accepting the instruments and

⁴Joseph E. Maddy, "First School-Owned Instruments," Instrumentalist, X (December, 1955), 16.

⁵Edward Bailey Birge, History of Public School Music in the United States (Boston: Oliver Ditson Company, 1928), p. 185.

⁶The complete text of the motion appears in Appendix A.

agreeing to the terms set forth in the Legion's offer. The instruments were taken to the high school and rehearsals began soon after.

The school authorities had not asked for the instruments nor that a high school band be formed, and the facilities supplied for early rehearsals were far from ideal. The only rehearsal space was the use of a regular school classroom. Desks had to be dragged out at each rehearsal and replaced by chairs, and when the rehearsal was over, the chairs were taken out and school desks dragged back into position. More often than not, the band members rushed off as soon as rehearsal was over, and the leader did all the replacing of school furniture. There was no band office nor storage space, and no library. Only four of the instruments had cases, and some were in bad repair.⁷

Harper's new band gave two concerts in the spring of 1924, with the admission receipts applied to the repair of the old instruments and to the purchase of new ones. The local Kiwanis Club donated funds toward the purchase of cases for those instruments without them and supplied cars and drivers for trips.

With the help of W. F. Warlick, previously mentioned, the band progressed rapidly. In 1926, Harper's band participated in the first band contest held in North Carolina, the results of which have been reported earlier, and will be further discussed in a later chapter. Dr. Wade R. Brown, Director of the Department of Music of the State Normal and Industrial College⁸ from 1912 to 1937, instituted the North Carolina State High School Music Contest-Festival in

⁷"Reminiscences," op. cit.

⁸The North Carolina Legislature changed the name to Woman's College of the University of North Carolina in 1931. Since 1963, the name has been The University of North Carolina at Greensboro.

May, 1920.⁹ Beginning with pianists, the contest grew to include instrumental soloists, vocal ensembles, orchestras, and bands by 1926. These contests have been lauded by many as the most significant factor in the development of school music in the state.

It is easy to believe that the dreams of Dr. Wade R. Brown when he brought into being the first North Carolina State Contest may have seemed grandiose. It has long since become clear that his confidence in the talents of the North Carolina youngsters was not misplaced, and they have carried many of their elders with them to higher regions of the spirit.¹⁰

Mrs. Wake H. Myers, then Miss Mary Louise Bender, participated in those early contests, entering her glee clubs from Lenoir. She says, "Wade Brown's contests did more to help music in North Carolina than anything else."¹¹

Mrs. Myers became music supervisor in Lenoir in September, 1924, when James Harper's high school band was six months old. She and Harper worked together to produce musical organizations in the high school, but she does not consider her part in the development of the Lenoir High School Band to have been a major one.

⁹Wade R. Brown, The North Carolina State High School Music Contest-Festival: A History (Greensboro: Woman's College of the University of North Carolina, 1946), p. 11.

¹⁰H. Hugh Altwater, quoted in Wade R. Brown, Ibid., p. 45.

¹¹Interview with Mrs. Wake Myers, Greenville, South Carolina, July 28, 1972.

I don't take credit for James Harper's accomplishments. I helped him with some section rehearsals, listened to his rehearsals, and occasionally conducted the band for him to listen. In my music classes, I taught music fundamentals, which helped him with his students.¹²

For several years after the 1926 contest, Lenoir's band represented the smallest community entering the contest, competing with Charlotte, Greensboro, Winston-Salem, and other cities much larger than Lenoir. Lenoir's small size, however, was no handicap to James Harper or his students, for they soon began to perform in the most advanced group. They have received top honors since 1936 in the North Carolina State Band Contest and have ranked first or first division in several national band contests. Further discussion of Lenoir's contest record will appear later in this paper.

The Lenoir High School Band is the oldest continuous band program in North Carolina. The two bands that antedate Lenoir did not function for several years during the depression around 1930.

In 1929, the depression hit schools all over North Carolina and band after band was abandoned or dissolved. About the only two which survived were the Central High School of Charlotte and the Lenoir High School, neither of which received much tax money, and so were less affected when tax money was cut off.¹³

By 1933, the schools of North Carolina were beginning to feel the "baby boom" of World War I; overcrowded classroom conditions had been made more acute by the depression years, and communities had been forced to eliminate many services. The only solution seemed to lie in increasing taxes. The United

¹²ibid.

¹³"Reminiscences," op. cit.

States had not completely recovered from the depression, and bond issues to increase tax burdens on the citizenry were being rejected at polls throughout the country. Seven communities in North Carolina were successful in approving tax increases supporting local schools for the academic year 1933-34.¹⁴ One of the seven was Lenoir, and newspaper editorials and accounts attributed the passage of the school election to the value placed on the band by the citizens of Lenoir. The band naturally received only a portion of the revenue from the higher tax, but the many activities of the band gave impetus to a community concern for educational quality.

Harper, in his efforts in behalf of the new tax, was quick to point out the many advantages his band members had received. In an interview for a newspaper article in 1934, he pointed out:

A relatively small number of the band members have plans for a musical career. They expect to enter the same type of work as other students. But it has given them a knowledge and appreciation of music that will enrich all their future lives. And it has helped an astonishing number of them to pay their way through college. The actual cash value of the scholarships won by various band members is \$35,000. Many of these students could not have gone to college otherwise.

Every college band in the state has representatives from the Lenoir organization.¹⁵

The account above appeared in the most widely circulated newspaper in North Carolina just one month before the celebration of the tenth anniversary of the founding of the Lenoir High School Band. The accomplishments of James Harper and his band represented a valuable asset to Lenoir, North Carolina.

¹⁴Editorial, Lenoir News-Topic, Nov. 7, 1934.

¹⁵News Item, The Charlotte Observer, Feb. 11, 1934.

The Band Building

In 1930, a small basement room had been assigned to the band. This alleviated some problems such as library storage, instrument repair, and office work, but, by that time, the number of players in the band had increased to the point that the room was too small. James Harper's description of the room was complete in one sentence. "Not only did the . . . quarters lack proper light, size, and other conveniences, but its concrete floor, low ceiling and sound reflecting walls undid much of the band's work as fast as it was done."¹⁶

The band's spreading reputation as an exemplary ensemble was recognized in Lenoir as it was throughout North Carolina and the United States. Harper's ability to advertise the band brought attention to the needs of the organization, and the citizens of Lenoir supported their young musicians through encouragement and through gifts of money for trips, instruments, and awards. But the normal operating expenses of the Lenoir band equaled or exceeded yearly contributions and revenue from concerts.

The growing band needed many things; among them were uniforms, instruments, and music. But it also required suitable quarters in which to rehearse. Students needed areas for their individual practice, unused uniforms had to be stored safely, instruments had to be kept in a secure place while not in use, and the growing library of band music required filing cabinets and space.

¹⁶James C. Harper, "New Music Home a Reality," School Activities, III (February, 1938), 256.

While on trips away from Lenoir, Harper observed the facilities other bands occupied and became more aware of the problems inherent in his own rehearsal area and those of others. Suitable accommodations were needed in order to obtain the results he desired. As no other portion of the existing high school plant was available, an addition would have to be constructed for the band's use.

. . . he /Harper/ started it /the band/ in the basement . . . with all the attendant distractions, and I am sure that in his mind all along was the dream of one day having a place for the band where there would be no distractions and the sounds of the band would not distract the other classes.¹⁷

The available land area was not great, so plans for adequate housing for the band necessarily took the form of a multi-level structure. Harper secured the services of Robert Clemmer, an architect in nearby Hickory, to help him in the initial planning, and Clemmer remained to produce the final result.

In 1935, when Harper and Clemmer began their work, there were few communities to which Harper could look for a model for a band building.

There were only two high schools that had band buildings in the United States. One was in Mason City, Iowa, and the other in Fort Stockton, Texas. The plans of these buildings had been published in The School Musician, and we studied them carefully. I knew Carlton Stewart, the director in Mason City, and he gave me information regarding the mistakes he had made.

There were no universities we could look to, either. The University of Wisconsin band was practicing in an old church, Illinois had a tar paper shack, and Harris Hall at Michigan had not been built for the band.¹⁸

¹⁷Letter from Robert Klepfer, August 10, 1972.

¹⁸Interview with James Harper, February 15, 1973.

Acoustics presented a particular problem to Harper and Clemmer. His experience with the band had made Harper aware of several phenomena.

When we went to contest, or played in our own auditorium, the band sounded completely different from what we expected. Instruments we had never heard before, suddenly were too loud. Others we had had to soften down in rehearsal, could not be heard on the stage.

Our small ensembles didn't do as well as we wanted them to do at contest because they heard each other differently when they performed.¹⁹

The lack of sources of information regarding acoustics and other special considerations presented problems to the architect. Harper indicated that: "While we had a very competent architect for the Band Building, he claimed to know nothing of acoustics or musical requirements and he depended on me to supply that part."²⁰ Harper supplied the information concerning the band's activities from his own experience, and through research was able to advise the architect on acoustical matters.

Albert Austin Harding told me that we needed resonance behind the band and absorption in front, so we planned the windows in the back and treated the opposite wall. He also told me that sound traveled up, so we planned the rehearsal room for the top floor.

We knew the ceiling had to be higher than our old room, so we decided on fourteen feet. We measured several students from their chins to the top of their heads and concluded that each riser step should be eight inches high.²¹

The planning of Harper and Clemmer produced blueprints for a three story building containing storage areas for instruments and uniforms, dressing rooms, individual and group practice facilities, and a room for full band

¹⁹Ibid.

²⁰Letter from James Harper, March 7, 1972.

²¹Interview, op. cit., February 15.

rehearsals. The plans included heating and electrical systems independent of the high school building and air conditioning channels for future installation of a cooling system.

Funds needed to construct suitable quarters for the band had to be provided in addition to capital needed for instruments, uniforms, music, and other materials. The amount needed for any type of construction was so great as to require large contributions from the citizens of Lenoir. An article appearing in The School Musician indicated that: "There was a small fund available from the school treasury. To make up the great difference, Captain Harper and his sponsors preferred to cast their lots with the cheerful giver."²² The amount in the school fund was \$10,000. Harper stated that the balance was secured through "contributions from local citizens."²³ The amount raised was \$32,000, enough to provide for approximately two-thirds of the total planned structure; so that much was built and completed in the fall of 1937. The remainder of the original plan was completed in 1962. Complete floor plans appear in Appendix C.

On November 2, 1937, the new Lenoir High School Band Building was formally dedicated. The ceremonies were given wide publicity, and musicians of notable reputation were present for the concert, radio broadcast, and other functions that day.

²²"Lenoir Dedicates Her School Band Building, " The School Musician, IX (December, 1937), 12.

²³Interview with James Harper, October 30, 1972.

Those contributors collected their first dividends when school band directors from up and down the Atlantic seaboard and school music celebrities from busy posts came to the opening. Newspapers in North Carolina and neighbor States /sic/ carried headline stories of the new building and the opening event; WBT, leading radio station of the State, came down from Charlotte to broadcast a ceremonial band program; Dr. Austin A. Harding /sic/, president of the American Bandmasters' Association and Director of Bands at the University of Illinois, came to deliver a dedicatory address; and A. R. McAllister, director of the famous Joliet Township High School Band, unavoidably detained at the last moment, sent his son, Forrest, grade school band director of Joliet, with a stirring message of congratulation.²⁴

The director's office in the band building contains a communication system whereby he can monitor activities in any part of the building. This was used to advantage from the beginning in a number of ways.

Two-way communication is possible, and if some student is leaving off an F sharp or making an error in rhythm, the person in the office may speak to him, explaining the error, or even sing the passage if desired. If the explanation cannot be made clearly enough to help the student get the proper correction, the office may call the nearest assistant and send him or her to that room to show the student the proper fingering, etc. The janitor may be called just as easily and asked to give more heat to room seventeen, or the glee club teacher may be notified that the hour for the Mozart Music Club has been postponed until Thursday. The system has the tremendous advantage in that every pupil may be checked every period. Most of them will be doing the assigned task properly, which a few measures will indicate, and the dial may be turned on to the next pupil.²⁵

Over the front entrance to the building is a limestone replica of the registered trade mark of the Lenoir High School Band. The design of the band's seal was made by Harper's sister, Margaret, who for several years had been a

²⁴"Lenoir Dedicates Her School Band Building," op. cit., p. 12.

²⁵James C. Harper, "New Music Home A Reality," op. cit., p. 256.

professional artist in New York. It was registered with the U. S. Patent Office in June, 1934.

The band building is used exclusively by the music department, and is maintained by the city school system. It remains today as a model for high school bands in North Carolina and the United States. It provides Lenoir students with an atmosphere conducive to musical growth and represents the dedication and industry of James C. Harper.

CHAPTER IV

THE PEDAGOGICAL PRINCIPLES AND METHODS

OF JAMES C. HARPER

In order to perpetuate a school band program, there must be a constant source of new students to replace those graduating each year. The number and quality of new students is primarily dependent upon the ability of the instrumental teacher to motivate and teach the young player, although other factors should be considered. Any change in the quality of teaching will be reflected in the high school band's performances; therefore, consistent, effective recruiting and teaching practices are of utmost importance to the successful band program. This chapter will discuss the methods James Harper utilized in the training of his band and the manner in which prospective students were attracted to band membership.

At the time of the founding of the Lenoir High School Band, no colleges or universities in North Carolina prepared musicians to teach band instruments. The few college bands that existed were entirely student activities with student direction and no faculty supervision. No college credit was granted for band membership, and no courses in wind instruments or band methods were taught. The few universities in the United States offering such instruction were located in the Midwestern region.

James Harper's musical background did not include courses designed to teach administrative aspects of the band program, or classes in the techniques involved in playing and teaching the various instruments found in the band. When the Lenoir band was organized, Harper's only formal musical training consisted of several years of private violin lessons. He had studied trombone, flute, and clarinet on his own, and he had played in several ensembles, but had not had the advantage of private instruction in these instruments.

Realizing his lack of preparation in certain areas, especially in the teaching of the brasses, Harper secured the assistance of a man to teach brass instruments on Saturdays. When his band program began to graduate players with some proficiency, Harper employed the most promising of these students as assistants. Harper continued this practice until 1938, when he hired Leonard Meretta to teach brass instruments. Meretta, a trumpet player, had degrees from the Ernest Williams School of Music and the University of Michigan and had done a considerable amount of professional playing. He had definite ideas concerning the relationship of instrumental music to the total educational program.

Leonard's first move was to insist that we have all band rehearsals in school time, and for credit. I went to our school board with some misgivings on these requests, but both were granted. Band members received one-half unit for the period of instruction in school time, but none for band rehearsals at night. These were confirmed by the North Carolina Department of Education in Raleigh, also to my surprise.¹

Also on Meretta's suggestion, Harper hired another assistant, George Kirsten, to teach primarily in the junior high and elementary grades.

¹Letter from James Harper, February 10, 1973.

Harper maintained two assistants thereafter, and paid their salaries from his own funds until 1953, when he persuaded the School Board to assume this responsibility. However, he continued to supplement their incomes, and the present teachers' salaries are supplemented with interest from the band's trust fund.

I could not have convinced the School Board of the need for more teachers in the very early years. I hired the extra /men/ myself until I could show results, and gradually persuaded them /the School Board/ to take over the costs we had been having right along.²

With the addition of Meretta and Kirsten, the Lenoir band program of instruction achieved a measure of continuity not previously experienced. His assistants now were trained and experienced in teaching, and could offer a more varied musical atmosphere to the Lenoir students than Harper had been able to provide alone. Although Meretta and Kirsten did not remain in Lenoir, other capable men succeeded them as Harper's assistants: Robert Klepfer, Ralph Ostrom, Dale Grabill, J. T. Lenoir, John Kaufman, and John Miller.³

Concerning the methods he employed to teach his band students, Harper said:

Our early teaching methods were largely trial and error. We never set up an official course of study as such for each instrument, but divided the time of the pupil between band music which we had in rehearsal and method books designed to correct the difficulties of that student.⁴

²Interview with James Harper, February 15, 1973.

³"Scrapbook of the Lenoir High School Band."

⁴Letter, op. cit., February 10.

Probably, Harper was aware of the difficulties his students were having because he had tutored himself on several instruments. Concerning his young players, he said:

The beginner needs many short lessons rather than a few long ones, and a lesson every day is not too much in the early stages. This will prevent his becoming confused, and it also heads off his getting bad habits of various kinds.

It is well to remember that the whole matter of playing an instrument is new and confusing to him or her, and he can easily decide that he just can't learn it. Consequently, our first objective was to get him to produce some sort of tone. He must be convinced that he really can do it. If you tell him too much at the start, you will confuse him, so it is best to get one idea across to him at a time.⁵

Harper and his assistants used several texts in their instrumental classes, adapting their teaching to the demands of the music they desired to perform and the particular problems of the individual student. This intuitive approach demanded personal attention and all students received private lessons during their free periods and on Saturdays.

We gave our students as many private lessons as their schedules would permit. Periods when we had very few students, we could manage a private lesson every day. More crowded periods meant fewer lessons per week. We were always there on Saturday mornings, and many students got lessons and practiced then.⁶

Harper used the class instruction books current at the time, and changed them when he found a new one that he thought would serve his purposes more satisfactorily. His assistants were likewise free to choose their own texts for private students.

⁵Letter from James Harper, February 11, 1973.

⁶Letter, op. cit., February 10.

We first ordered books by guess from Carl Fischer and other publishers. The first system over the whole band was The Universal Teacher by Maddy and Giddings. Most every assistant we hired had some pet method he preferred, and we usually allowed him to use his preference. The Arban method for brasses and Klose for clarinets were most used. The Albin-John cornet method was used by Kirsten as was the Eby method for basses. I have long used the Vivien and Anderson methods for flute, supplemented by a great deal of literature for flute solos and ensembles. . . . We built up quite a sizeable library of reference books on opera, lives of composers, history of music, and stories of famous bands and orchestras, and introduced much of this material in our rehearsal procedure.⁷

The Lenoir band's participation in various band contests required that Harper prepare his students in several areas. Naturally, stage deportment was an important part of the general impression a band presented, and Harper provided training in this from his military background and through the many performances he arranged for his band. The playing of prepared compositions was an important aspect of the final rating the band earned. Harper's approach to the rehearsal of such pieces proved to be an effective measure in light of the Lenoir band's consistently high rating in band contests.

In the national and state contests, bands were required to demonstrate their ability to sight-read a composition. Both band and director were asked to perform a composition without having previously rehearsed it. The music was distributed on the stage, and only a few minutes were allowed in which the performers could familiarize themselves with the piece. Van Bodegraven and Wilson have described the general procedure employed in sight-reading tests at many state and national competitions.

⁷Ibid.

The conductor is allowed about two minutes to look over the music, usually two numbers. In the case of instrumental groups, a march and an overture are usually used. . . . After this the participants are given from two to three minutes to look over the music, during which time the conductor may call attention to tricky repeats, cut-offs, holds, tempi, and other important points, also to assign solo parts to the best readers. . . . Whenever possible, the conductor should learn the exact procedures to be used and practice them with his group.⁸

James Harper learned the procedures employed in contest sight-reading tests and prepared his players in the skills that were necessary for successful participation in those events. From his teaching, came *Five Elements of Successful Sight-Reading*.⁹ Harper lists them as five habits that should be developed in players as early as possible.

1. What is the key and where are the key changes?
2. What is the time signature and where are the changes in meter?
3. Are there any D. C.'s, D. S.'s, or jumps to a coda? Where?
4. Are there any repeats? Where?
5. Where are the fermati? Are there two fermati in any one measure?¹⁰

Harper employed this device in group teaching with good results. Convinced of the importance of this method, he said, "If players would cultivate the habit of checking these five things, there would be almost no limit to what they could sight-read."¹¹ The success of Harper's band in various contests gives added weight to this statement.

⁸Paul Van Bodegraven and Harry Robert Wilson, The School Music Conductor (Minneapolis: Schmitt, Hall and McCreary Company, 1942), p. 128.

⁹Interview with James Harper, June 26, 1972.

¹⁰Ibid.

¹¹Ibid.

Still another test included in the North Carolina State Band Contests for a period of time was marching competition. The first marching events took the form of a parade through the business section of Greensboro and included any band that wished to participate. Later festivals required bands to present a drill show on an athletic field on the campus of the University of North Carolina at Greensboro. Bands were judged on their military bearing, precision of movements, and variety of drill, as well as on the quality of their playing.

Training his band to march was no problem for Harper, for he had had considerable military training at the Culver Summer Naval School and in the Army. Ratings received by the Lenoir band for its marching performances reflected high levels of achievement. When asked how he went about training his marching band, Harper replied:

The I.D.R. /Infantry Drill Regulations/ was our textbook. We went strictly by the book and made sure everybody knew the basic maneuvers. I did all the teaching using verbal commands. It is not a good idea to let upperclassmen assume too much responsibility for teaching drill. It causes animosity among the band. Sometimes we would let students work on basics in small groups, but a faculty member was always close by.¹²

Harper thinks that marching shows have changed since his early marching band experiences.

In the early days, we did exhibition marching and concentrated on the quality of drill and playing. We didn't do "floor shows." The public hadn't been spoiled by TV, and wasn't as demanding as it is today.¹³

¹²Interview, op. cit., February 15.

¹³Ibid.

When asked what advice he would give to band directors concerning marching, he said:

Take care of the details. Give your attention to the individual sections and members. For instance, the drums have a particular problem when they make a turn or countermarch. They tend to spread out too much. The clarinet players bunch up.

Too many band directors today give more attention to making the drum major look good, and don't spend enough time getting the band to look good.¹⁴

The recruiting program is a vital part of the success of any instrumental music department, for without a constant supply of players coming in to replace those who graduate, no performing group can survive. Each year, a sufficient number of students should begin training to provide for the instrumentation needs of the group and to offset the normal attrition that will occur. It is the opinion of the writer that the best advertiser of the band is the band itself, and that the quality of the band will largely determine the type of student that will find it attractive. If the band is proficient and presents artistic performances, those students who aspire to that level of activity will seek membership in the organization.

Public performance was considered by Harper to be the best advertisement for the Lenoir band. He said,

After a concert or other public appearance, usually a group of youngsters would come up to ask about starting band class. Also, marching activities gave us exposure to a segment of the public we would not have been able to get to otherwise.¹⁵

¹⁴Ibid.

¹⁵Interview, op. cit., February 15.

When questioned about his efforts to attract students to his band, Harper said, "We could have had everybody in school if we had had enough instruments."¹⁶ He said that he had made little effort in the area of recruiting and had usually taken any student who wished to play.

Travel

The Lenoir band's appearances outside its hometown, as have been discussed previously, served to advertise Lenoir and its band. The majority of the trips made by Harper and his band were to high school and college athletic events and to various band contests. These were exploited for their educative values when visits to historical sites were included in the itineraries.

Several trips, not associated with contests or athletic games, should be mentioned, as they point out the varied opportunities James Harper sought for his students. In June, 1936, the Lenoir band traveled to Washington, D. C., to participate in the National Kiwanis Convention. The three-day tour allowed the band members to visit national shrines and museums and to become familiar with governmental processes.

The New York World's Fair, held in 1939, gave the Lenoir band members the opportunity to broaden their experiences while representing North Carolina at that event. Traveling to New York in their own busses, purchased with funds obtained through public donations, the band visited points of interest in route to and from the fair. While in New York, the band took a tour of the

¹⁶Interview with James Harper, August 4, 1972.

steamship, Queen Mary, visited Radio City and Coney Island, and shopped in stores along Fifth Avenue.¹⁷

In 1953, Harper's band was invited to participate in the Presidential inaugural parade in Washington. The Lenoir Chamber of Commerce offered to provide funds for the trip and instructed its secretary to contact Harper.

We told him we felt that while this would be a great experience for the kids, it would have little publicity value, for when the audience has watched 99 bands march past, the 100th gets little attention. Also, we had been to Washington a few years before. We told the secretary of the Chamber that we would much prefer a trip to Annapolis, Maryland. He went to work and made the arrangements for the trip.¹⁸

Harper's band performed for the Governor of Maryland, presented a concert in the Annapolis High School, visited the U. S. Naval Academy, and toured Fort McHenry and the Chesapeake Bay area by boat.¹⁹

During the investigation for this paper, the writer has concluded that James Harper is as concerned with a broad experience for his students as he is with advertisement of his band. Although he uses every occasion to further a good reputation for his band, he also takes advantage of each activity and provides extra-musical experiences whenever possible. His statement in a letter to the writer gives support to this opinion.

¹⁷Letter, op. cit., February 11.

¹⁸Letter, op. cit., February 10.

¹⁹"Scrapbook of the Lenoir High School Band," Vol. 52, pp. 23-58.

When I first went to college, I had never seen a North Carolina college except Davenport College here in Lenoir. Our band kids slept on practically every college campus in the state. Many a band student got the urge to go to college by what he saw on some of our band trips.²⁰

Travel and its concomitant opportunities for greater experiences for Lenoir students should be included as one aspect of James Harper's educational principles. Through travel, he sought to give his students a universal perspective while increasing their musical knowledge.

Summary

James C. Harper's teaching methods warrant study by music educators interested in perpetuating their instructional and performance programs at a high level of proficiency. His results suggest that good performance before the public is the best way to attract serious students to membership. His comprehensive approach to various areas of activity in which the band involved itself resulted in a consistently high quality of performance. Harper's attention to detail and his concern with the problems of the individual player were probably responsible for the high ratings his band received in state and national contests.

Of particular interest are the Five Elements of Successful Sight-Reading which Harper developed to help his students become more proficient in that area. This again reflects his concern with details, and it suggests to other band directors a method which may serve to enhance their effectiveness.

²⁰Letter, op. cit., February 11.

Marching activities were not eschewed by Harper, but were considered an integral part of the total band activity and an important component of its success. He concludes that public performances, especially marching appearances, were responsible for enticing new players to the band. He used each appearance of the band to educate his students and found opportunities to give them extra-musical experiences on trips to cities in North Carolina and outside the state.

CHAPTER V

PUBLICATIONS OF JAMES C. HARPER

James Harper is the author of over one hundred articles, many of which have appeared in nationally circulated periodicals. His writing appears to be well organized and reflects his attention to detail; subjects are clearly defined, problems are succinctly stated, solutions are fully explored, and conclusions are logical and related to the original intent of the discussion. This chapter will examine several aspects of James Harper's publications: (1) his reasons for writing, (2) the scope of subjects to which he addressed himself, and (3) his style of writing.

Reasons for Writing

When James Harper accepted responsibility for the organization and development of the Lenoir High School Band, he faced two problems that were intrinsic in that type of endeavor. (1) He was confronted with the task of training young people to play with adequate proficiency to contribute to ensemble performance, and (2) he needed to build an appreciative audience for his students in order to insure the perpetuation of the new band program.

As stated earlier in this paper, Harper tutored himself on several instruments and secured the assistance of a musician in a nearby community to help him in his teaching of the band members. To approach the second problem, he utilized his undergraduate training in English to publicize the activities of his new band, and to influence students to join it. It was also important to Harper that his organization be known on the state and national levels as well as at home. His contribution of articles to North Carolina educational journals as well as his record in state contests served to establish Lenoir as a leading city in the school band movement in North Carolina.

Harper's earliest articles, however, seemed not to publicize the Lenoir Band but to reflect the problems of many young band directors. "School Music as Training in Reliability," published in the Musical Enterprise in 1925, denounced parents who permitted or encouraged their children to choose pleasure before responsibility. "Needed--A Woodwind Advertising Campaign," appearing in the same journal, admonished instrument manufacturers to promote reed instruments as well as the brasses so that a more well-balanced instrumentation could be realized in school bands. "Teaching Flute in the High School," written for The Flutist in 1926, pointed out the advantages of playing flute and other less popular instruments. College bands and orchestras of that time were overflowing with saxophones, trumpets, and drums, and therefore, the flutist, oboist, or bassoonist, Harper submitted, might often receive financial assistance for his services in college ensembles.

In 1927, Harper wrote an account of the founding and early activities of the Lenoir High School Band for The Musical Enterprize.¹ Within the next two years, Harper's name appeared on twelve similar articles in The Musicians Magazine, The North Carolina Teacher, The Christian Observer, School Life, The Supervisors Service Bulletin, The Bandmaster, The Musical Observer, The American Legion Weekly, and Jacobs' Band Monthly. The local newspaper in Lenoir published announcements of Harper's publications and, on several occasions, reprinted entire articles. When asked what effect this had on Lenoir, he said, "Hometown people don't read articles you write for the town newspaper, but they will read you /sic/ if you are published nationally."² The circulation of the periodicals containing his articles helped to spread the news of the new Lenoir Band, and many school and college band directors learned of Harper's work in this way. When questioned further about his reasons for writing, he said, "I wanted to let people know about the work we were doing. We explored some areas that had not been developed, and I thought our findings might be helpful to others."³

¹James C. Harper, "The Lenoir (N. C.) High School Band," The Musical Enterprize, March, 1927, pp. 8-9.

²Interview with James Harper, June 26, 1972.

³Interview with James Harper, September 20, 1972.

Scope of Writings

While the majority of James Harper's writing were composed to advertise the Lenoir Band, he also addressed himself to subjects that were, and still remain, pertinent to instrumental music teachers and educators in general. Always quick to share his experiences and ideas, Harper wrote about building risers for his band⁴, about the educational and motivational uses of displays in the rehearsal room⁵, and about the implications of the shortened work week that followed the inauguration of President Franklin D. Roosevelt.⁶

In March, 1934, James Harper wrote an article bearing the title, "My Thousandth Book" for The High School Teacher, in which he described a list of books he had read. As mentioned earlier, the log had been started by his mother and maintained by Harper, and he wrote about it merely to share the joy of accomplishment.⁷

Significant events in which Harper and his band were involved served as material for publication, and these occasions were exploited for educational and publicity purposes. In March, 1948, Metropolitan Opera star, Dorothy Kirsten, whose brother, George, was assistant director of the Lenoir High School Band,

⁴James C. Harper and Carl H. Long, "Gentlemen! Be Seated," The School Musician, X (February, 1933), 10-11, 38.

⁵James C. Harper, "The Band Room Wall," The High School Teacher, IX (March, 1933), 104-5.

⁶James C. Harper, "School Music and the New Deal," The High School Teacher, IX (September, 1933), 259.

⁷Interview, op. cit., June 26.

appeared in concert with Harper's band.⁸ Her visit to Lenoir was widely advertised in local newspapers and in state journals. The June, 1948, issue of The School Musician carried an unsigned article recounting the occasion and pointing to the fact that a high school band, properly trained, was capable of playing sensitive accompaniments for a vocal soloist.⁹

Three years after Dorothy Kirsten's visit to Lenoir, the high school band had another opportunity to display its thorough training under Harper. In January, 1951, Percy Grainger performed with the Lenoir Band in a concert which featured him as pianist and composer. Grainger performed as soloist: Rhapsody, G Minor, Op. 72, No. 2 by Brahms; "Ramble on the Final Love Duet" from the opera The Rose Bearer by Strauss and transcribed by Grainger; and Toccata and Fugue in D Minor by Bach "(transcription for piano by Tausig and Busoni--Tausig in one passage and Busoni in another)."¹⁰ With the Lenoir Band accompanying him, Grainger played his composition, Children's March, and Grieg's Piano Concerto in A Minor. Other selections on the program were either written or transcribed by Grainger.¹¹

Harper did not publish an account of the Grainger program, but he did advertise the event in the local newspaper. The first announcement of the coming

⁸"Scrapbook of the Lenoir High School Band," Vol. 23, p. 55.

⁹"Opera Star Sings with Lenoir Band," The School Musician, XX (June, 1948), 8, 12.

¹⁰Program of the Lenoir High School Band, January 22, 1951.

¹¹Ibid.

concert appeared in the January 1, 1951, issue of the Lenoir News-Topic, followed by twelve articles about Grainger's life and accomplishments. Harper's well-planned advertising resulted in a near-capacity audience at the concert.¹²

Other topics by James Harper include band literature¹³, planning for football trips¹⁴, problems of band concert tours¹⁵, community relations¹⁶, and band patrons organizations.¹⁷ His most recent publication discusses the band's repertoire and suggests ways to improve the performance of transcriptions for band.¹⁸

In the summer of 1928, the National Music Camp at Interlochen, Michigan, opened under the guidance of J. E. Maddy and T. P. Giddings.¹⁹ James Harper attended the second camp in 1929; but before he went, he wrote an

¹²"Scrapbook," Vol. 29, pp. 26-52.

¹³James C. Harper, "The High School Band's Music," The North Carolina Music Educator, II (May-June, 1953), 7.

¹⁴James C. Harper, "We Go to the Football Game," The School Musician, XXVIII (November, 1956), 19, 46.

¹⁵James C. Harper, "The Band Travels--Part I: The Concert Tour," Educational Music Magazine, November-December, 1941, pp. 10-11.

¹⁶James C. Harper, "James C. Harper Discusses the Subject of Community Support," The Baton, VIII (December, 1938), 6-7, 16.

¹⁷James C. Harper, "Our Band Loyalty Club is a Hard-Working Santa," The School Musician, XIX (December, 1947), 16-17.

¹⁸Dr. James C. Harper, "Building Repertoire," The School Musician, XLIV (November, 1972), 42-43.

¹⁹Theodore F. Norman, Instrumental Music in the Public Schools (Bryn Mawr, Pennsylvania: Oliver Ditson Company, 1939), p. 20.

article for The High School Teacher based on his study of the previous summer's camp.²⁰ Harper's reasons for making the trip were personal, for he felt the need for advanced study on the wind instruments, especially flute, which he studied under P. L. Montani.²¹ Two years later, Harper published an article in Jacobs' Band Monthly describing his use of a moving picture camera while at Interlochen.²²

Style of Writing

It would be difficult to describe James Harper's style of composition and therefore illustrate his beliefs about writing, without violating rules he obviously followed. The reader is constantly impressed with Harper's economy of words and, at the same time, with his ability to state his intentions clearly. Although it is unlikely that he had access to Strunk's The Elements of Style in his early efforts, he probably would have found agreement with the following example from that English teacher's book.

Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer make all his sentences short, or that he avoid all detail and treat his subjects only in outline, but that every word tell.²³

²⁰James C. Harper, "A Summer of Privilege," The High School Teacher, V (May, 1929), 162.

²¹Letter from James Harper, August 12, 1972.

²²James C. Harper, "Shooting Interlochen," Jacobs' Band Monthly, May, 1930, pp. 7-8.

²³William Strunk, Jr. and E. B. White, The Elements of Style (New York: The Macmillan Company, 1959), p. 17.

Many of Harper's articles are complete in a single magazine page. This attests to his concise style and his ability to delimit the area of discussion to interesting and informative length. Perhaps the following excerpt might sound similar to the previous reference to Strunk:

Truth is a good foundation stone for all advertisers. This does not mean that the advertiser must dwell on the seamy side of things or morbidly harp on the weak spots, but it does require that a spade must not be called a gilded scepter. There are good points in every school band which will interest the public if interestingly told.²⁴

Harper's summaries recapitulate the discussion and often represent the best examples of his writing style. The following closing paragraph from Harper's "School Band Publicity," states his beliefs about advertising and writing, and illustrates his effective style.

Simple language in publicity material, plenty of white space, neat type effect and interesting illustration all help. The fewer the words used, the more likely they are to catch the eye and stick in the memory. Pictures should be clear and interesting and should lead the eye to the text of the advertising and not out of the edge of the picture. Good slogans constantly hammered on. Material boiled down to its essence. A spirit of cheerfulness and good humor. These are all keys to success.²⁵

²⁴James C. Harper, "School Band Publicity," The High School Teacher, VIII (March, 1932), 94-95.

²⁵Ibid., p. 95.

CHAPTER VI

JAMES C. HARPER'S PROFESSIONAL ACTIVITY
ON THE NATIONAL LEVEL

James Harper's promotional ability, as has been discussed earlier, benefitted him and his band in a number of ways. At first, Lenoir became aware of the efforts and achievements of the young band, and the citizens supported its projects through their attendance at the band's performances as well as through contributions. Harper also enlisted the aid of parents of band members to help with publicity and to assist him with administrative matters.

In North Carolina, Harper's name was soon familiar to other musicians throughout the state, and they sought his advice when the band's reputation began to grow. The Lenoir High School Band's appearances on college campuses throughout the state also enhanced the reputation of the organization and its leader. Harper's "Scrapbook" contains many letters from politicians, educators, and administrators who heard the Lenoir band at football games or in concerts. Harper was quick to respond to letters of congratulations and thereby cultivated friendships among men of literary and musical renown. To these men, he offered his ideas about music and bands and won the respect of many notables in the field of music. When a particular article about music impressed him, Harper

frequently responded by writing to the author. John Erskine, one of the founders of the National Music Camp, found agreement with one of Harper's ideas.

You greatly encourage me by your letter of June 14th. I hoped that what I wrote expressed the point of view of my colleagues in the field of music, and I am delighted to be confirmed in that hope by what you wrote. We should all try, I think, to persuade the schools and colleges to give credit for the actual practice of music rather than for lecture courses about it, and the more we can do to encourage the amateur to develop his talents, the better chance there is for the whole art in our land.¹

Through the articles he authored and the successes his band recorded, Harper's reputation as a leader in the band field spread to distant locations in the United States, and brought additional correspondence to his desk.

May I congratulate you on the work you are doing at Lenoir? The fame of your band has spread this far, and has caused us here to look to North Carolina for great things in school music. Indeed, it is with the work of your ensemble and of similar organizations in mind that we, here in the farther South, embark on a crusade for the development of instrumental music in our schools.²

Beginning in 1926, Harper published a one-page pamphlet giving a brief history of his band, and listing the more notable accomplishments they had enjoyed. Laurance Underhill, secretary of the Lenoir Chamber of Commerce, wrote the first pamphlets, which were released annually, and G. C. Courtney, a Lenoir band alumnus, wrote later ones. Those published today bear no author's name, but are probably written by James Harper.

¹Letter to James Harper from John Erskine, June 27, 1929.

²Letter to James Harper from William Naylor, Director of Music, Judson College, Alabama, ca. spring, 1930.

Harper distributed his pamphlets throughout the United States and received comments from many who had never heard the Lenoir Band perform.

C. M. Tremaine, Director of the National Bureau for the Advancement of Music, upon reading one of the pamphlets, wrote to Harper.

Thank you very much for sending me the leaflet concerning the Lenoir High School Band. We have read it with much interest, and it recalled to my mind the various occasions we have had in the past to note the good work of your group.

A band like yours not only gives most valuable musical training and experience to its members but is a real asset to its school and community.³

So effective was the pamphlet, that Charles R. Pittman, of the American Presbyterian Mission in Tabriz, Persia, wrote:

I have read with interest a little folder about the Lenoir High School Band by Mr. Laurance Underhill of the Lenoir Chamber of Commerce and I am very naturally interested in a work which is doing so much to develop the character and musicianship among the high school boys of the United States.⁴

George C. Wilson, Vice President and director of the National Music Camp at Interlochen, Michigan, met James Harper in 1929, in the early days of the camp. He had read of Harper's work in professional journals and had received the leaflet about the Lenoir Band at least a year earlier. Recalling their first meeting, Wilson has written:

³Letter to James Harper from C. M. Tremaine, March 20, 1931.

⁴Letter to James Harper from Charles R. Pittman, June 15, 1932.

He /Harper/ was on the staff then. I have been associating with him almost regularly through the years in one way or another.

It has been my privilege to serve as an adjudicator at the North Carolina Band contests on more than one occasion when he conducted the Lenoir High School Band at those events. The Lenoir Band was always outstanding and had an enviable record as a championship band every year.⁵

As previously discussed, the Lenoir band's participation in the national band contests did much to establish its reputation, and it brought James Harper's abilities to the attention of many prominent band directors. Al Wright, Director of University Bands at Purdue University, recalls the first time he heard the Lenoir band.

My first contact with Jim Harper was when I came up against him in the old National Contests, one of which was held in West Palm Beach in 1940 and the other held in Richmond, Virginia in 1941. Naturally, the Lenoir Band was the greatest thing I'd ever heard. I had only been out of college a year or two and I was determined that someday I would have a band as good as Jim's.

Later I ran into him more when I was elected to become a member of the American Bandmasters' Association in 1947. He was the "Great White Father" of the movement at the time and I sat at his feet whenever I could.⁶

In 1930, A. A. Harding, Director of Bands at the University of Illinois, instituted what later became the National Band Clinic. From its first efforts to serve high school band directors in Illinois, the event was soon endorsed by the National School Band Association, and directors from other states attended the annual event until its final meeting in 1954.⁷ James Harper attended the early

⁵Letter from George C. Wilson, December 21, 1972.

⁶Letter from Al G. Wright, December 12, 1972.

⁷Calvin Earl Weber, "The Contribution of Albert Austin Harding and His Influence on the Development of School and College Bands" (unpublished Ed. D. dissertation, University of Illinois, 1963), pp. 166-173.

clinics at the University of Illinois where he renewed friendships and made new acquaintances in addition to furthering his effectiveness as a band director.

In the fall of 1928, Edwin Franko Goldman, in a conversation with Victor Gabel of Chicago, mentioned his plan for an organization of musicians devoted to furthering bands in America and the world. From this meeting between the two band directors came the American Bandmasters' Association (ABA), which held its first annual convention in March of 1930. Those in attendance at the first ABA meeting included John Philip Sousa (elected as honorary life president), Edwin Franko Goldman (elected its first president), Captain Charles O'Neill of Canada, Victor J. Gabel, A. A. Harding, Frank Simon, Glenn C. Bainum, Henry Fillmore, Ernest Glover, and Karl King.⁸

The newly organized association adopted the goals of standardizing the band's instrumentation, inducing prominent composers to write for band, establishing high standards of artistic excellence in band performances, and gaining proper recognition for the band. Since one of the purposes was to encourage eminent composers to write in large form for the band, only musicians that had sufficient musical background to enable them competently to interpret such compositions were eligible for active membership. The charter members decided that election to membership in the ABA would be through examination after nomination by active members.

⁸Paul Yoder, "The Early History of the American Bandmaster's Association," The Journal of Band Research, I (Autumn, 1964), 1-9.

James Harper was nominated for membership in the ABA by A. R. McAllister of Joliet, Illinois, and then faced the written examination that would confirm his membership.

I hired Dr. Ralph Robbins of Lenoir, an Eastman Conservatory graduate, to coach me all summer, and I crammed all day long all summer. By good fortune, I passed the test and my first ABA convention was the one in Cincinnati /1935/.

.....
I probably knew a couple of dozen members of the ABA before I became a member . . . but I quickly came to know all the others. The ABA was a little smaller then than it is now and was a sort of a family affair with everybody knowing everybody else quite well. A lot of them had played together with Sousa, Pryor, Goldman, and other leading bands, and nobody was putting on any airs or trying to impress anybody. Harding, Bainum, Bachman, McAllister and Goldman had heard our band at our State Contests and have given us a very flattering report, and the rest were willing to take us on faith.⁹

According to Harper, there were only about three high school band directors in the ABA when he became a member; most of the members were directors of municipal, professional, or collegiate bands. Some outstanding performers were members as well, and it was Harper's pleasure to associate with them.

I was sitting at a supper table one night in Cincinnati with Frank Simon, Herbert Clarke, and Ernest Williams when I asked myself how on earth I ever got to eat supper with probably the three greatest living cornetists in America. I will say for these men that none of them had any pretensions to greatness, but were sincere and honest and kindly in every respect. You would have supposed that I had grown up with them and was their equal in every respect. If that was their attitude, it was not at all my own feeling, for I worshipped the very ground that they walked on.¹⁰

⁹Letter from James Harper, November 25, 1972.

¹⁰ibid.

To be admitted into the ABA was indeed prestigious, especially for a high school director, but Harper was further honored in 1955, when he was elected to become president of that organization the following year. He succeeded Commander Charles Brendler, Conductor of the United States Navy Band, and assumed his duties at the close of the twenty-first annual convention of the ABA in Elkhart, Indiana, in February, 1955. To date, Harper is the only high school band director to serve as president of the ABA.

In view of his accomplishments, it is evident that James C. Harper should properly be listed among notables in the music and education fields. In addition to his membership in the ABA, he is one of the founders of the American School Band Directors Association, an organization comprising only high school band directors, and has served on various committees. As a result of his writing ability, Harper has served on the editorial board of several educational journals and presently is a member of the Board of Advisors of The Instrumentalist. His successes on the concert stage as well as his prolific writings should distinguish him among the nation's music teachers.

CHAPTER VII

THE LENOIR HIGH SCHOOL BAND AND
THE NORTH CAROLINA STATE BAND
CONTEST

Previous mention has been made regarding the music contest begun by Dr. Wade R. Brown of Greensboro. Brown relates the history of the contest from its beginning in 1920, when thirteen piano students performed, to 1939, when 5600 school musicians participated in bands, orchestras, choruses, small ensembles, and as soloists.¹

When the young contest was expanded in 1926 to include band competition, three North Carolina cities entered their groups: Greensboro, Winston-Salem, and Lenoir. An account appearing in Musicians' Magazine gave an accurate description of Lenoir's part in the contest.

It /the Lenoir band/ last year entered the State Band Contest held in Greensboro, N. C., and came off with third place. Its two more successful competitors were cities eight and ten times the size of Lenoir. Even at that the margin of points between first and third place was only 4 /sic/.²

¹Wade R. Brown, The North Carolina State High School Music Contest-Festival: A History (Greensboro: Woman's College of the University of North Carolina, 1946), p. 16.

²Lyravine Votzw, "Public School Music," Musicians' Magazine, February 18, 1927, n/page.

James Harper's band played Bigelow's march, Our Director and Sullivan's Operatic Gems by Sereby. In addition to its small size, the Lenoir band performed under an official handicap.

It might be mentioned that the State Contest rules provided a penalty for every instrument short of an approved list of band instrumentation. Both Winston-Salem and Greensboro had all of the approved instruments and Lenoir did not, so Lenoir began each contest with a penalty even before the curtain rose. Obviously the band management in Lenoir was straining every effort to raise funds by donation or gate receipts to buy more instruments on the approved list, and each year the penalty was growing smaller. Just about the time Lenoir finally achieved all the instruments on the approved list, the penalty rule was abandoned and has never since been applied.³

The 1927 contest saw six bands entering: three in class A, and three in class B. Lenoir won first place in Class B, playing Sousa's El Capitan and "Coronation March" from The Prophet by Meyerbeer. The greater difficulty of the compositions played in this contest compared to those selected for the previous one attests to the improvement made by the band since the 1926 contest. Dr. Earl Slocum, who came to North Carolina to direct the bands and orchestras in the Greensboro Public Schools, and later conducted the University of North Carolina Band in Chapel Hill, heard Harper's band in that second contest:

In April of that year I attended my first state music contest, where I heard a young band from Lenoir, North Carolina, do an outstanding job of playing. The bandsmen wore uniforms of white duck trousers, red ties, and blue capes and presented such a fine military bearing in addition to their excellent playing that I was very much impressed.⁴

³"Reminiscences of James C. Harper, Sr., Lenoir, N. C." (unpublished paper given to the writer by Mr. Harper, the text of which appears in Appendix B).

⁴Letter from Dr. Earl Slocum, DeLand, Florida, December 11, 1972.

Lenoir's band won first place in Class B in the 1928 contest and requested permission to enter subsequent events in Class A, thus placing them in competition with bands from the larger high schools in North Carolina. Permission was granted and Harper's band ranked third place in Class A in competition with five other bands in the 1929 contest. It seems interesting to note that the Lenoir Band was only five years old when it attended that contest.

Preparation for contest, both musically and psychologically was important to Harper.⁵ To aid him in readying his students for their contest experience, he solicited the assistance of those whose reputation had established them in the band field. Herbert L. Clarke, famed cornet soloist with Gilmore and Sousa⁶ and, at that time (1931), conductor of the Long Beach Municipal Band in California, responded to a letter from James Harper with words of encouragement and instruction.

Tell your boys that each has an equal chance to become the best player on his instrument in the world if they work hard to improve themselves and be PERFECT in the little things. Don't let mistakes slip by uncorrected, but strive to be absolutely correct. When an exercise has been played imperfect /sic/, play it over again, five times, ten times, a hundred times correctly, otherwise bad habits will be formed, and I compare these to "MICROBES" which are invisible, and multiply, and are deadly. One has a chance of dodging an elephant, but not a MICROBE!

⁵Interview with James Harper, August 7, 1971.

⁶H. W. Schwartz, Bands of America (Garden City, New York: Doubleday and Company, 1957), pp. 134-141.

I wish the Lenoir High School Band the greatest success of any band in the country, and if all the boys co-operate with you in everything, and take 100% interest in what you are striving to teach them, they will WIN OUT!⁷

Edwin Franko Goldman, then conductor of his own professional band, wrote to Harper wishing him success in the coming band contest. These letters were read to the band at rehearsal, placed on the bulletin board and later preserved in the "Scrapbook."

Harper's teaching and the encouragement of Goldman and others resulted in victory for Lenoir's band, for they tied with Charlotte in the Twelfth State Contest held on April 23-24, 1931. This brought compliments from several prominent bandmen, including the conductor of the U. S. Navy Band.

I want to congratulate you on the fine record made by you and your band and the individual members thereof in the North Carolina State Band Contest. It is a record that any school might be proud of, and it shows a zeal and understanding that is very highly commendable.⁸

At the same time, the conductor of the Marine Band wrote:

Heartiest congratulations on your victory with first place in Class A. I wish for you continued success and if I can be of further service let me know.

You must have had a good band if Maddy was the judge, for he is great for bands keeping up to the required instrumentation. Good luck.⁹

⁷Letter of James C. Harper from Herbert L. Clarke, March 31, 1931.

⁸Letter to James C. Harper from Charles Benter, Director of the U. S. Navy Band, May 12, 1931.

⁹Letter to James C. Harper from Taylor Branson, Director of the U. S. Marine Band, May 14, 1931.

In 1937, the Lenoir band entered the National Band Contest Regional event in Rock Hill, South Carolina. Their performance included the "Finale" from the Symphony No. 5 in E Minor by Dvorak and Overture to Oberon by Weber. The band was judged on its sight-reading ability as well as on the performance of prepared numbers; Lenoir placed second in Class A.

From 1939 until 1946, Harper's band competed in the Regional Contests only, as those receiving "Superior" ratings in that contest were not eligible to compete on the state level. In 1942, the regional contest was cancelled due to the war, and Lenoir did not enter competition that year. There were no further contests held on the national or state levels until 1946. The national contests never resumed after the war, so Lenoir returned to the state contests in North Carolina. During Lenoir's absence, the North Carolina contest had expanded to include sight-reading and marching in addition to prepared performance. Lenoir entered the 1946 contest and was rated "Superior" in all events. Sight-reading was eliminated from the contest in 1950, and the marching competition was dropped in 1951. The 1949 contest had been changed to allow any band, regardless of its size, to compete in the division of its choice. Approved compositions were graded according to difficulty by a committee of North Carolina bandmasters, and a director could then choose to perform the music his band was capable of playing.¹⁰

¹⁰Thirty-First Annual Bulletin of the State High School Music Contests-Festivals (Greensboro: The Woman's College of the University of North Carolina, 1948).

Group I was for young bands who wished to enter for the experience, and no approved repertoire list was published for this level. The music selected for Group II was the least difficult, Group III music was more difficult, and Group VI consisted of the most difficult music.

The Lenoir band participated in Group VI and won a "Superior" rating, playing Daughters of Texas by Sousa, "Prelude" to Meistersinger by Wagner, and the "Overture" to Die Fledermaus by Strauss.¹¹ It has continued to enter the annual band contests, performing in Group VI, and to date has been awarded thirty-seven consecutive "Superior" ratings in either the national or the North Carolina contests. The complete record of the Lenoir band's contest participation appears in Appendix D.

The consistent contest record the Lenoir band has amassed would not have been possible without equable effort year after year. Harper's methodical approach to his and the band's preparation for the events warrants attention. Studying carefully the comments made by judges in previous years, Harper was alert to possible trends of which he had been unaware. When the same criticism appeared twice within a five year period, he took particular precautions to assure that similar problems would not arise in the future.

Whenever he selected a transcription to play in the contest, Harper purchased the original score, studied it, and listened to recordings of the work by major orchestras. Robert Klepfer, assistant to Harper for three years,

¹¹Program of the Thirty-First Annual State High School Music Contest-Festival, April 21-23, 1949.

described Harper's comprehensive preparation in a letter to the writer.

Harper was a very thorough man in preparing for anything, whether it was to direct a new overture for band or to attend a meeting of the Board of Directors at the bank. He would purchase every available recording of a selection and play it over and over again, studying each director's tempo and slightest deviation in interpretation. Out of all this he finally decided what he liked best and what he thought came the closest to the intent of the composer. This became his interpretation and he would so mark his score and proceed to play the music in this manner . . . he went to the podium thoroughly studied in what he wanted to do with the music and the musicians.¹²

In his most recent article, Harper discusses the problems of band arrangements of orchestral works. He deplores the mixing of cornets and trumpets, and duplication in the percussion section.

Both bands and band arrangers are often careless in the way that cornets and trumpets are employed. Too often they are all mixed together, all playing the same parts and usually all playing all the time. Obviously there can be no variety in tone color in such a hodge podge.

.
The composition will sound more nearly as the original composer intended if the band will employ exactly the percussion which the composer specified, and no more of it than he provided. If this means buying a miniature or full-sized orchestra score of the number and altering the percussion parts to conform to what the composer said he wanted, the result is worth the effort.¹³

Harper's careful planning and his extensive preparation serve as a model for band directors who wish to produce better than average results.

While the Lenoir band's record of achievements in band contests is indeed remarkable, its concern with smaller ensembles and soloists is also

¹²Letter from Robert O. Klepfer, August 10, 1972.

¹³Dr. James C. Harper, "Building Repertoire," School Musician, XLIV (November, 1972), 43.

noteworthy. The early contests in North Carolina included instrumental ensemble and solo competition during the three day event. Lenoir High School students entered in large numbers and usually received high ratings. Harper considers the small ensemble indispensable to the band and the student. In an early interview with Harper, he said, "If we were able to add another teacher to the staff, his first responsibility would be the ensemble program."¹⁴

Harper wrote an article for the Musical Observer in 1931 describing his ensemble program and offering advice concerning the organization and rehearsal of small ensembles within the band.¹⁵ His main points concern the development of the individual player and the added performance opportunities available to small groups of players. Emphasis is given to enthusiasm, which Harper believes is essential to the success of the music program.

Enthusiasm is a necessary element and the instructor must be tactful, enthusiastic and patient always lest this element be dampened. Students may be driven to do mechanical tasks but they must be led to get the best results in the type of work we are discussing.¹⁶

Harper's enthusiasm has not waned, for Lenoir band members enter the state solo and ensemble contests each year and continue to earn high ratings. At a meeting of the North Carolina Bandmasters Association in 1970, Harper proposed that medals be provided for winners of "Superior" ratings in the solo and ensemble contests. He offered to finance the production of the dyes for the

¹⁴Interview, op. cit., August 7.

¹⁵James C. Harper, "Advantages of the Small Ensemble," Musical Observer, June, 1931, pp. 30-31, 42.

¹⁶Ibid., p. 30.

medals and to provide the manufacturer with the names of all students qualified to purchase them each year. The membership gratefully accepted his motion.¹⁷

The writer has attended the State Band Contests in North Carolina since 1959 and has heard Lenoir's band perform several times; he can attest to the outstanding band work being done in Lenoir today.

The benefits Lenoir's band has gained through contest participation have been many. Its contribution to the development of bands in North Carolina communities was perhaps enhanced by the consistently high level of achievement in those annual events. James Harper says:

We entered the State Band Contest because it served as a stimulus for our students and also advertised our band widely over North Carolina. We feel that it has been an incentive toward the development of bands all over the state and has also served to lead them to better music than their communities might otherwise demand from them. Bands have had greater contact with each other through the contest and they have stimulated each other and copied features from each other. The contest comparison has aroused many communities to sacrifice and do things for their bands which would not have happened otherwise. Many band masters have kept keyed up to their best efforts by contest competition, who might well have let down and taken the line of least resistance otherwise.¹⁸

As Chapter IV illustrates, Harper shared many of his experiences through the articles he wrote. "Problems in Music Contests," written in 1934, points out the differences between music "festivals" and "contests." Festivals, Harper says, make a strong appeal to older, mature listeners while contests offer more enticement to students. The closing statement of the article defends

¹⁷North Carolina Bandmasters Association, Minutes of Meeting, November 22, 1970. (Typewritten.)

¹⁸Letter from James C. Harper, November 27, 1972.

the contest and illustrates Harper's concern with promoting the band.

Every state is full of families where the previously unmusical child reared in an unmusical family joined the school band, orchestra or chorus and dragged the family to the music contest out of sheer family loyalty. The spirit of the contest proved contagious and all came home music fans for life. The difficulty in selling the best music to the public is in getting the unmusical to actually listen closely at the outset. Where the undivided attention is given, the convert is easily made. The contest does just that to students and public alike and in doing so has justified its existence and merited its growth.¹⁹

¹⁹James C. Harper, "Problems in Music Contests," The High School Teacher, X (November, 1934), 280.

CHAPTER VIII

THE LENOIR BAND TODAY

In April, 1958, the Lenoir High School Band entered the North Carolina Music Contest-Festival for High Schools in Greensboro and won its twenty-third consecutive "Superior" rating. Compositions performed by the band at that event were: Daughters of Texas by Sousa, "Overture" to Sicilian Vespers by Verdi, and Toccata and Fugue in D Minor by Bach. Hubert Henderson of the University of Maryland, John J. Heney, Sr. of DeLand, Florida, and Gilbert R. Waller of the University of Illinois, judged the events in which sixteen orchestras and seventy-three bands participated.

Harper's "Scrapbook" abounds with letters of praise and congratulations on the Lenoir band's performance in the 1958 contest. Many band directors considered it the best group Harper had produced in his thirty-four years as conductor of the Lenoir band.¹ Although all three judges awarded the band a "Superior" rating, Gilbert Waller was especially impressed. In a letter to Harper, he said:

¹"Scrapbook of the Lenoir High School Band," Vol. 42, pp. 103-114.

Although judging contests is grueling work and even at times not entirely pleasant, yet it nevertheless offers an opportunity to hear an occasionally highly superior organization. This trip to Greensboro afforded me the rare opportunity of hearing your band. I have heard of your group for many years and now that I have heard it, I honestly believe I can say that it is the finest high school band I have ever heard. . . . The quality and the balance, both as to sections and as to chord structure, were as near perfection as any high school group could ever hope to achieve. What you have done by way of setting a standard for high school bands is beyond anything I can put in words.²

Waller's compliments illustrate the quality Harper's organizations had long been known for.

One month after the 1958 contest, Harper announced his retirement as active director of the band he had founded in 1924. The announcement appeared in Lenoir's newspaper on May 22, 1958, the day before the band's annual Commencement Concert.³ Obviously, there had been previous notice given to the Lenoir School Board and to the local newspaper, as an editorial, appearing in the same issue of the newspaper, announced the decision of the School Board to name the band building "The James C. Harper Band Building."⁴ In that same column, the writer mentioned that the band building had been, "erected principally through contributions of Captain Harper and members of his family."⁵

The Commencement Concert held May 23, 1958, was scheduled to take place in the high school football stadium with the bands of the two junior high

²Letter to James Harper from Gilbert Waller, May 5, 1958.

³News Item, Lenoir News-Topic, May 22, 1958.

⁴Editorial, Lenoir News-Topic, May 22, 1958.

⁵Ibid.

schools joining the Lenoir High School Band in concert and marching shows. Due to inclement weather, the event was moved to the high school auditorium, and the bands performed the concert portion of the planned program. During the evening, tribute was paid to James Harper for his contributions to the community, the state, and to the band movement in the United States.⁶

Named as successor to Harper was Bernard Hirsch, who had been the director of the high school band in Marion, North Carolina, for twelve years. Hirsch had received his undergraduate and Master's degrees from the University of Michigan and a Professional Diploma from Columbia University Teachers College. The Marion band under Hirsch's direction had won high ratings in state contests and was considered one of the stronger band programs in North Carolina.⁷

John Miller, the director of the Navarre, Ohio, High School Band was employed by the Lenoir School Board as assistant to Hirsch. Miller had attended Wilmington College in Ohio and the Cincinnati Conservatory and had done graduate work at Ohio State University and Vandercook College of Music in Chicago.⁸ His bands in Navarre had won acclaim in Ohio, both in marching and in concert performance.

Upon his retirement, Harper was named Director Emeritus of the Lenoir High School Band by the Lenoir School Board, and was urged to continue in

⁶News Item, Lenoir News-Topic, May 24, 1958.

⁷Ibid.

⁸News Item, Lenoir News-Topic, Aug. 9, 1958.

an advisory capacity. Harper agreed to do so and assured the new director that he would contribute his opinions only when asked.

I have no intention of hampering my successor by trying to limit his actions or the direction of his effort to the same directions that we have been following. We would not have hesitated to change our approach to meet changing conditions, and he should be free to do the same. Whenever he wishes to have our advice and the benefits of our experience, we will be happy to share both with him and help him in any way we can, but this will be on his request and we will not force it on him. This same willingness will apply in any help or counsel we can give the school board if they wish it.⁹

Hirsch moved to Lenoir during the summer of 1958, and assumed his duties in July. He had enjoyed a close association with Harper while teaching in Marion and was familiar with the Lenoir band and its accomplishments. When asked what changes he made upon his arrival in Lenoir, Hirsch said, "Not many. He [Harper] had a 'going' organization before we came. The only changes were because of personalities involved."¹⁰

When the 1958-59 academic year began, Lenoir High School enrolled 525 students, the largest student body ever to attend the school. The increased birth rate that had occurred during World War II was being felt in the public schools of the United States. The membership of the Lenoir High School Band numbered fifty initially but grew to fifty-nine by the end of the school term. With the influx of greater numbers of students into the schools, the band's size was destined to increase. Four years after Hirsch's arrival, the band had more than

⁹Letter to J. B. Houston, Secretary of the Lenoir City School Board. from James Harper, May 22, 1958.

¹⁰Interview with Bernard Hirsch, January 20, 1973.

70 players, and by 1965, its members numbered 102.¹¹

As mentioned previously, James Harper remained on the staff of the Lenoir band as Director Emeritus. His duties consisted of teaching all the flutists in the band, rehearsing and conducting at least one selection on each concert, and advising Hirsch and Miller. The latter capacity, that of advising, was at the request of Hirsch. "I know he [Harper] didn't always agree with everything I did, but he kept his word when he promised not to interfere."¹²

John Miller's responsibilities included teaching brasses and conducting the marching band in addition to rehearsing and conducting portions of concerts in Lenoir. He and Bernard Hirsch collaborated for eleven years to continue the work James Harper had begun.

James Harper's resignation did not bring about a cessation of professional activity for him. He authored at least six articles after 1958, served as adjudicator at contests outside North Carolina, conducted at band clinics in the state and in others, and was guest conductor of several high school and college bands.

Recognition of his accomplishments continued after Harper's retirement as well. In 1960, he was presented the "MAC" award, sponsored by First Chair of America and School Musician magazine. The award, commemorating the pioneer band work of A. R. McAllister of Joliet, Illinois, is compared to the prestigious "Oscar" and "Emmy" awards of the motion picture and television

¹²Interview, Hirsch, op. cit.

industries.¹³ Harper and four other school band directors received the award on December 31, 1960, during the half-time ceremonies of the annual Blue-Gray football game in Montgomery, Alabama.

At the Lenoir band's Forty-First Anniversary Concert on February 26, 1965, James Harper received further recognition of his work in the school band field. Homer Haworth, director of The Shelby (North Carolina) High School Band, and Membership Chairman of the American School Band Directors Association (ASBDA), presented Harper that organization's highest honor: The Edwin Franko Goldman Award. The inscription on the medal read: "For Outstanding Contribution to the Advancement of School Bands."¹⁴ Harper was one of the founding members of the ASBDA, and has served on various committees of that organization.

In the spring of 1965, another honor came to James Harper when Davidson College awarded him the Doctor of Humane Letters degree. Harper had served on the Board of Trustees of the college, succeeding his father and grandfather. The citation of the degree read: "Along with music, he put character in the lives of the youth, and a longing for a better life in both the privileged and the less fortunate. Giving not only advice, but generous financial assistance to young people in need, and years of long interest and concern."

¹³News Item, Advertiser-Journal (Montgomery, Alabama), Jan. 1, 1961.

¹⁴News Item, Lenoir News-Topic, Feb. 27, 1965.

¹⁵Citation on Honorary Doctorate awarded to James Harper by Davidson College, June 6, 1965.

Both the ASBDA and Davidson events brought congratulations from Harper's friends and colleagues. Joseph E. Skornicka wrote: "Hearty and sincere congratulations on your newly acquired honors. No one I know is more deserving of them, and no one I know will ever carry them with greater dignity and humility."¹⁶ Concerning the Davidson College ceremony, Harold Bachman wrote:

I have just returned from a series of summer camps in Wisconsin and Louisiana and was delighted to receive the news of the honors paid you recently by Davidson College. This recognition is richly deserved and your many friends and colleagues in the band profession will be overjoyed that your efforts have been honored in this significant way.¹⁷

In the summer of 1969, Bernard Hirsch resigned his post as director of the Lenoir High School Band and accepted a position as Music Supervisor for several counties in Western North Carolina. His assistant, John Miller assumed the duties of director and presently continues in that position.

Interviews with students who were members of the Lenoir band during the changes in directors from Harper to Hirsch and later from Hirsch to Miller, indicate a smooth transition with little change in policy or philosophy. Susan Miles, bassoonist in the Lenoir band from 1966 until 1970, described her reaction to Hirsch's departure and Miller's appointment as director.

¹⁶Letter to James Harper from Joseph Skornicka, Milwaukee, Wisconsin, June 25, 1965.

¹⁷Letter to James Harper from Harold Bachman, Gainesville, Florida, July 5, 1965.

We the band members expected that Mr. Miller's style and taste would be a little different and that he might select music of somewhat different character, but we all felt that he knew what he was doing. He had trained the marching band well and had done a good job conducting some difficult numbers on our concerts.¹⁸

In the fifteen years since James Harper retired as active director of the Lenoir High School Band, there appear to have been no extreme changes in the activities or accomplishments of the band. Naturally, differences in the approach to a particular problem or task are inevitable due to diverse personalities, but this has not resulted in any appreciable change in the record of achievements the band continues to register. This consistency attests to the high degree of ability as an organizer that James Harper possesses. Paul Yoder, in a letter to the writer, mentioned this characteristic of Harper.

In addition to his excellent abilities as a teacher and conductor, he was also a splendid organizer. He brought to the school music field the attitude of a professional man in matters of administration. Where many musicians fail as good executives, Captain Harper gained added stature because of his ability as an administrator. The organization of his own band at Lenoir reflects the care in which he planned every step of their development.¹⁹

It should be noted that regardless of the accomplishments of the Lenoir band prior to and since James Harper's retirement, he is still present to influence the decisions of the present director. Although he does not actively participate in policy making matters, his presence suggests the continuation of his policies. How will the Lenoir High School Band change when James Harper is

¹⁸Interview with Susan Miles, January 28, 1973.

¹⁹Letter from Paul Yoder, January 22, 1973.

no longer able to give his guidance to it? Will it change at all? The answers will be determined by those who continue with his work as well as the system he established in Lenoir, North Carolina.

CHAPTER IX

GENERAL SUMMARY

The purpose of the present study was to present factual data relating to the biography and life work of James Cunningham Harper. His founding of the Lenoir High School Band, and the record of achievements his leadership helped it to attain have been the major area of concern. In addition, James Harper's influence on the band movement in North Carolina and the United States through his publications in educational journals was discussed. The investigation provided answers to the following related questions:

1. What was the status of school bands in the United States around 1924, the date of the founding of the Lenoir High School Band?
2. To what philosophies and methods did James Harper subscribe in developing his band program?
3. What was James Harper's contribution to the band field through his publications?
4. What was the relationship of J. C. Harper to leading personages in the band field through his membership in various professional organizations?

5. What has been the growth of the Lenoir High School Band since its founding by James Harper in 1924?

James Cunningham Harper was born in Lenoir, North Carolina on February 17, 1893. His father was a business and civic leader, and his mother was a former teacher at Davenport College in Lenoir. James Harper received his early education in the schools of Lenoir, and at the age of twelve, began the study of the violin. He performed with his father and sister in a local orchestra until entering Davidson College in 1911 to major in English.

While at Davidson, he was active in athletics and conducted the college orchestra. Upon his graduation, he entered the University of North Carolina at Chapel Hill and earned the Master's degree in economics. His musical activities included playing the violin in the university orchestra.

For a brief period of time, Harper was employed by a bank in Greensboro, North Carolina. His work in Greensboro ended when the United States entered World War I. Commissioned a Second Lieutenant in the Army, Harper rose to the rank of Captain, commanding a Student Officer Training Corps unit at Washington and Lee University.

When the war ended, James Harper returned to the banking profession and gained experience in that field in New York and in two North Carolina cities. He returned to Lenoir in 1921, at age twenty-eight, when his father retired from the family furniture business.

Upon his return to Lenoir, James Harper joined the local American Legion Post band which had been organized to furnish recreational activities for

returning veterans of World War I, and to provide the town with a band for public occasions. Harper tutored himself on his father's flute, but soon after his arrival, he was asked to assume the leadership of the band. He continued as the director of the Legion band until its dissolution in 1924.

In order to find continued use for the Legion band's thirty instruments, Harper persuaded the Post members to donate them to the Lenoir High School. He offered to organize and instruct high school students without pay until a regular teacher could be hired. Harper remained in that capacity for thirty-four years, retiring in 1958, at age sixty-five.

During his tenure as director of the Lenoir High School Band, James Harper guided it to national prominence, amassing an enviable record in state and national contests. Harper's organization was among three bands participating in the first North Carolina State Band Contest in 1926, and since that time the Lenoir band has won thirty-seven consecutive "Superior" ratings in that event. From the various requirements in band contests, came Harper's teaching methods which proved to be innovative and effective.

Through his organizational and administrative acumen and his generosity, Harper was able to provide his students with excellent training and experience. He secured the assistance of brass and woodwind specialists to help him train his students, assuming responsibility for their salaries. Through his diligent research, he designed a three-story building for his band and contributed a major portion of the money to erect it from his own funds. It was the third high school band building to be constructed in the United States and stands today as

one of the best facilities of its kind in the country.

Answers to questions cited in the problem section of the paper were found during the investigation and are presented as follows:

1. During the first quarter of the twentieth century, instruction in wind and percussion instruments began to appear in the public schools of the United States. Touring professional bands and community amateur bands had received wide acceptance since the late nineteenth century and they gave impetus to the development of school ensembles. Bands evolved out of school orchestras because of the short span of time required to develop proficiency on wind instruments when compared to the strings. Imported methods of class instruction gave added thrust to the development of large ensembles of young players in the public schools. Concerts and parades as well as the color of uniforms stimulated a desire among young people to join bands.

Mention has been made of the beginning of orchestral programs in the schools of Aurora, Illinois (1878), Wichita, Kansas (1896), and Richmond, Indiana (1898). Early bands were instituted in Joliet, Illinois (1913) and Rochester, New York (1919). In North Carolina, only Greensboro and Winston-Salem supported bands in their public schools in 1924. James Harper of Lenoir, North Carolina organized the Lenoir High School Band in March of that year and maintained it through the depression years when other bands in the state were forced to become inactive.

2. Although James Harper's musical background was limited, he organized, taught, and conducted the Lenoir High School Band in such a way as

to amass for it an enviable record of achievements. His teaching at first was intuitive, but his administrative ability and his methodical approach to the problems of his students enabled him to develop his teaching effectiveness. His attention to detail and his concern for the individual were perhaps most responsible for his success. Harper's interest in the general education of his students led him to introduce material regarding the history of music as related to world history, background information about composers, stories of famous orchestras and bands, and the plots of operas during his rehearsals.

The demands of contest participation caused Harper to develop effective methods of teaching sight-reading and marching in addition to the preparation of compositions for contest performance.

3. As the author of more than one hundred articles in educational journals and other periodicals, James Harper contributed to the development of band programs in North Carolina and the United States. Through his writings he shared his experiences with and offered assistance to others in the school band field. The broad scope of subjects to which he addressed himself is notable; in addition to musical subjects, he discussed politics, literature, advertising, and the effective use of the moving picture camera.

His main reason for writing, however, was to advertise the Lenoir band. His comprehensive approach to the reporting of activities in which his band had been involved brought his name and the Lenoir band to the attention of many educators, administrators, and performers. According to Harper, the need for advertising came from his desire to develop an appreciative audience,

both locally and nationally, for his students.

James Harper's style of writing has been described as concise, vigorous, and economical. The majority of his publications are complete in one or two pages. His ability to delimit problems, offer definite solutions, and to recapitulate thoroughly is a salient feature of his style.

4. Through his publications and the many appearances he and his band made in various parts of the United States, Harper made the acquaintance of outstanding performers and teachers in the music profession. He was one of the founding members of the North Carolina Bandmasters Association and the American School Band Directors Association. His induction into the American Bandmasters Association was evidence of the high esteem in which he was held by notables in the band field. He was further honored by that group when he was elected to serve as their president. Harper is the only high school band director ever to hold that post.

5. Since the founding of the Lenoir High School Band, its reputation as an exemplary ensemble has been established primarily through its participation in state and national contests. Graduates of the Lenoir band, numbering over five thousand, have been accepted into and even sought for membership in outstanding college and professional instrumental groups. A number of Lenoir graduates have distinguished themselves in the fields of performance and teaching.

James Harper's activities since his retirement have been in the areas of adjudication, clinic appearances, and guest conducting. He has remained on

the staff of the Lenoir High School Band as Director Emeritus, and serves as a teacher daily. His service and advice have been considered valuable by his successors. Financial support for the Lenoir band continues from Harper and from the trust fund he created for the band in 1941.

Several honors have been paid to James Harper since his retirement. Among them are: the "MAC" award for outstanding contributions to school bands by School Musician; the Edwin Franko Goldman Award, presented by the American School Band Directors Association; and the degree of Doctor of Humane Letters bestowed by Davidson College.

The continuity of achievements the Lenoir band has enjoyed since the retirement of James C. Harper is evidence of the organizational ability of its founder. The directors who succeeded Harper have been highly competent musicians and teachers, and have continued the tradition of excellence begun by James Harper.

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APPENDIX A

TEXT OF THE MOTION MADE BY JAMES C. HARPER
AT THE MEETING OF THE DYSART-KENDALL POST
OF THE AMERICAN LEGION, LENOIR, NORTH
CAROLINA, MARCH 6, 1924

I move that the Dysart-Kendall Post No. 29 of the American Legion and the American Legion Band donate the set of band instruments now being used by the American Legion Band, to the Lenoir Public School System, subject to the following restrictions:

- (1) Any man who is now a member of the American Legion Band and who wishes to retain the instrument he is using and play same in the newly formed Lenoir High School Band, shall be issued the same instrument he now has, giving his receipt for same to the school authorities, and shall be allowed to play such instrument with the high school band so long as he shall (a) come regularly to band practice, (b) practice on his instrument at home in a manner satisfactory to the band leader, (c) take reasonable care of the instrument issued to him, and (d) conduct himself in such manner as not to have a bad influence on the school boys.
- (2) The school shall furnish a room for band practice on two nights each week with lights, heat and janitor service.
- (3) This offer is made in the expectation that the high school pupils who undertake to play the instruments will give diligent and faithful effort to learn their parts and help make the band a success. Should they fail to do so and the High School Band become a failure through the neglect or lack of effort on the part of the students, the instruments shall be forfeited and returned to the custody of the American Legion. If the High School Band is still a successful and going organization on May 1, 1925, the Legion Post will accept this as evidence of the purpose of the students and school authorities to fulfill their end of the bargain and will release the contingent title they have thus far retained to the instruments.

I agree that if these terms are accepted by the school board and if the students will faithfully carry out their part of the agreement, I will give my time for two nights each week for the remainder of the school term, without charge,

to direct the new High School Band and assist to the best of my ability in making the organization a success.

This offer includes all instruments, music, music racks, and all spare parts of instruments owned by the Band of the Dysart-Kendall Post of the American Legion

APPENDIX B

Section One

PORTRAIT OF JAMES C. HARPER



APPENDIX B

Section TwoREMINISCENCES OF JAMES C. HARPER, SR.,
LENOIR, N. C.

My band conducting began on a very rainy day. So rainy, in fact, that the special Fourth of July events which had been planned for the day had to be cancelled. So the population of four mountain counties of North Carolina came and sat down in the court house in Boone, N. C., and waited to be entertained by our little American Legion Band from Lenoir, N. C. We were faced with a formidable task, for our band was a group of beginners who had started band training only about six months earlier, and all we were prepared with was a beginner band book in which we knew only some half dozen selections, and we did not pay much attention to the dynamics even of those. We began playing at nine o'clock in the morning and played off and on all day until five in the afternoon, but the rain kept pelting down, and our captive audience applauded as well in the late afternoon as they had all morning. There was nothing else for them to do and nowhere else to go so they stayed on and we stayed on. If they grew tired of the many repetitions of our meager repertoire, they showed no sign of

it, and we had been hired to play all day. So we played.

I had recently moved back to Lenoir, having given up an attractive bank position in Winston-Salem, because my father was anxious to retire from a furniture manufacturing business and wished to groom me to understudy my cousin who had partially replaced my father as the head of the business. The grateful Lenoir public, wishing to do something to show their gratitude to the returning soldiers of World War I, bought a set of thirty band instruments for the local Post of the American Legion, and an American Legion Band was organized. This had taken place before my return to Lenoir, and a former Army bandsman had been hired to train the new group.

I had begun playing the violin in a community orchestra when I was twelve years old and had continued the violin playing in the college orchestras of Davidson College and the University of North Carolina. Except for a brief period when I was a bass drummer in the band of the Summer Naval School of Culver Military Academy in Indiana, all my musical experience had been in orchestras and usually in the violin sections of those. I could read music fairly readily, but my knowledge of bands was conspicuously absent.

When I returned to Lenoir to live, I was invited to join the new American Legion Band and did attend a rehearsal. But seeing that all the instruments were already issued, I searched in the attic at home and found an early Boehm system flute which had belonged to my father. It was badly in need of overhaul and reconditioning, and it was promptly sent to the manufacturer to have this done. A dilapidated instruction book was my only teacher and I set to work to learn to

play the flute. I was fortunate that the other Legion Band members were even less advanced than I was, so the standard was not high nor the pace rapid and I had no trouble in keeping up.

The arrangements had been made for this Fourth of July playing in Boone, for which we were to receive one hundred dollars, and the date was only one week off when our hired director disappeared from Lenoir and has never been heard of since. There was a rumor that he had taken our band treasury with him, but that could have made little difference as our treasury was almost empty anyway. The thing which did make a difference was that we had a playing date a week off and no leader. The band members turned to me, and, as there was no other alternative, I agreed to lead the band on this trip to Boone. I had previously played a little on slide trombone and clarinet (Albert system) but otherwise had no training on band instruments except the flute on which I was my own teacher.

With the Boone trip behind us, the band members asked me to continue as their leader. I think a principal reason was that they did not expect to pay me for my services, and any other leader would have had to be paid a salary. So I won by default.

The American Legion Band continued for nearly two years and then began to wobble when the young returning soldiers, who at first had wished to have somewhere to go at night, now married and became the fathers of families. The young married man who had walked the floor all night with a sick baby forgot^{a11} about keeping up his practice on the trombone, and the young business man

trying to organize his own business turned in his band instrument and devoted his thought and attention to his own business start. No new blood was coming into the Legion, and band instruments were being turned in with no new takers.

Those who had manned the drive for the band instruments for the Legion Post had used the argument that this would supply a permanent community band which would be available for all manner of parades, celebrations and political speakings. Now it was about to dissolve and what excuse could the Legion give to the public?

The high school seemed to be the answer. There was plenty of strong enthusiasm there and always a supply of new blood coming on to fill any vacancies in the ranks. Several of the Legion Band members agreed to rehearse with the new high school band until it was on its feet, and I agreed to act as its leader until the school authorities could see how it worked and then do something about finding a leader for it. Many of the Legionnaires were very dubious about the ability of high school students to stick to the project and make it a success, so they inserted the proviso, when they turned over their band instruments to the high school, that, if the new high school band collapsed within two years, then the instruments would revert to the Legion Post. That was in March 1924. Letters of agreement were exchanged between the School Board and the officers of the Legion Post, and the instruments went to the high school, and a few Legionnaires went along to help.

The school authorities had not asked for the instruments nor that a high school band be formed, and the facilities supplied for early rehearsals were far

from ideal. The only rehearsal space was the use of a regular school classroom. Desks had to be dragged out at each rehearsal and replaced by chairs, and when the rehearsal was over the chairs were taken out and school desks dragged back into position. More often than not, the band members rushed off as soon as rehearsal was over, and the leader did all the replacing of school furniture. There was no band office nor storage space and no library. Only four of the instruments had cases and some were in bad repair.

When the band organized an early concert to raise funds to take care of these crying needs, the School Superintendent demanded that half the gate receipts be applied toward a new stage curtain. Jealousies soon arose from the athletes who regarded the new band venture as encroaching on their place as the center of student interest. However, the enthusiasm of the new band students remained high, and even the bass drummer took his drum home and practiced on it every night. Doubtless his family escaped to the movies or hid in the attic.

Two concerts were given before the end of that first semester in June; and while the playing was crude and elementary, the project had novelty and big audiences paid admission prices to come and listen. The early gate receipts were used to add additional instruments or repair old ones, and there were eager takers for any vacant instrument. The Lenoir Kiwanis Club took up a collection to buy cases for all instruments which did not have them, and also supplied cars to take the band on their early trips. One of the very earliest trips was to play at the nearby Wilkes County Fair.

It soon became evident that the band leader who worked all day in the office of a furniture factory and got to band rehearsals only one, two or three nights per week was not getting to individual band students often enough for the proper individual instruction. And even when he did, most of these were on brass instruments which the leader himself had never had lessons on. A plan was worked out for Mr. W. F. Warlick, then of Conover, N. C., to come to Lenoir on Saturdays and give lessons on brass instruments. The student band members eagerly showed up for their lessons, and the band progress took a notable leap forward.

Under the leadership of Dr. Wade R. Brown, then Dean of Music at the Woman's College of the University of North Carolina, a set of band contests had been inaugurated on the Greensboro campus, starting with a group of piano contestants. These were expanded to include choruses and still later the orchestras. In 1926 these were still further enlarged to include bands, and the first school band contest held in North Carolina was in Greensboro in 1926. The contesting bands came from R. J. Reynolds High School in Winston-Salem, Mr. Christian D. Kutschinski, Leader; the Greensboro High School, H. Grady Miller, Leader; and the Lenoir High School, with the writer wielding the baton. Reynolds High won out, with Greensboro second and Lenoir third.

It might be mentioned that at that time, the State contest rules provided a penalty for every instrument short of an approved list of band instrumentation. Both Winston-Salem and Greensboro had all of the approved instruments and Lenoir did not, so Lenoir began each contest with a penalty even before the

curtain rose. Obviously the band management in Lenoir was straining every effort to raise funds by donation or gate receipts to buy more instruments on the approved list, and each year the penalty was growing smaller. Just about the time Lenoir finally achieved all the instruments on the approved list, the penalty rule was abandoned and has never since been applied.

By 1927 three more high schools had bands to send to the annual State Contest, and the additional schools entering were Asheville, Shelby and Chapel Hill. When these were added to the contestants from Greensboro, Winston-Salem and Lenoir, it was noticed that three of these were from large and three from small high schools, so Winston-Salem, Greensboro and Asheville were classified as Class A schools, and Shelby, Chapel Hill and Lenoir in Class B. Winston-Salem won out in Class A and Lenoir in Class B. Lenoir continued to win in Class B until it was becoming evident that other contestants were failing to enter Class B since it was obvious that Lenoir was destined to win them all.

To save the contest Lenoir volunteered to compete in a classification higher than its own and entered in Class A. This meant that its band competitors came from high schools many times larger than Lenoir High School and with larger music budgets, professionally trained directors and larger student bodies to choose from. Lenoir did come out last in the 1929 contest in Class A, but then it began to climb. Instruments were being added and penalties reduced, and the Lenoir students were fast gaining valuable experience. In 1929 the depression hit schools all over North Carolina and band after band was abandoned or dissolved. About the only two which survived were the Central High School of

Charlotte and the Lenoir High School, neither of which received much tax money and so were less affected when tax money was cut off. By the time the depression had passed and schools were beginning to rebuild their losses, Lenoir and Charlotte Central were so much better organized and had so many more experienced players that the other bands asked them to refrain from competing until the others could get on their feet. This Lenoir did but did go to the contest and play for exhibition only, using non-contest music. Since then they have competed each year. With the growth of the contest a new classification system was set up, based not on the size of the high school but on the difficulty of the music to be played. Group 1 is the easiest music, and Group 6 is the most difficult. A band may decide which group it wishes to play in, but if it plays in one group in district contest, it must continue in the same group in the State event. Later on the district contests were eliminated. Lenoir has from the outset played in Group 6 and for the last thirty-four years in succession has received the "Superior" rating. As these lines are written the Lenoir Band is working in hopes of getting their thirty-fifth superior in 1970.

APPENDIX D

CONTEST PERFORMANCE RECORD OF
THE LENOIR HIGH SCHOOL BAND

Following is a record of the Lenoir High School Band's participation in state and national band contests, from 1926 through 1972. All state contests took place in Greensboro, North Carolina, while the national events, designated by an asterisk (*), were held in various locations in the southeastern region of the United States. James C. Harper's scrapbook collection was consulted to determine compositions performed, judges' names, and the ratings received. From 1926 through 1938, there was only one winner in each classification, but in 1939 the rating system in North Carolina contests was changed to allow judges to award "Superior," "Excellent," "Above Average," "Average," or "Below Average" for any band's performance. World War II caused an interruption in the contests, and the 1942 events were cancelled. North Carolina state band contests were resumed in 1946; however, the national competitions were never reinstated.

<u>Year of Contest</u>	<u>Compositions Performed</u>	<u>Rating Received</u>	<u>Judges</u>
1926	<u>Our Director</u> , Bigelow <u>Sullivan's Operatic Gems</u> , Seredy	Third Place	E. B. Birge Norman Joliff Guy Maier
1927	<u>El Capitan</u> , Sousa "Coronation March" from <u>The Prophet</u> , Meyerbeer	First Place, Class B	Peter Dykema
1928	<u>Officer of the Day</u> , Lithgow "Overture" to <u>The Bohemian Girl</u> , Balfe	First Place, Class B	George F. Boyle Frank A. Beach Victor L. F. Rebmann
1929	<u>King Cotton</u> , Sousa "Valse Triste" from <u>Kuolema</u> , Sibelius	Tied for Third Place Class A	Charles H. Miller Russell V. Morgan N. Clifford Page
1930	<u>Lights Out</u> , McCoy <u>Stradella Overture</u> , Flotow	Fifth Place Class A	Hollis Dann John Powell
1931	<u>Country Gardens</u> , Grainger <u>Knight Errant Overture</u> , O'Neill	Tied for First Place Class A	J. E. Maddy Duncan McKenzie John Powell
1932	<u>Battleship Connecticut March</u> , Fulton <u>Youth Triumphant</u> , Hadley	Tied for Second Place Class A	Norval Church Ernest G. Hesser John Powell
1933	<u>Fencing Master</u> , Harper "Overture" to <u>Oberon</u> , von Weber	Tied for First Place Class A	Norval Church

<u>Year of Contest</u>	<u>Compositions Performed</u>	<u>Rating Received</u>	<u>Judges</u>
1934	<u>March Lenoir</u> , Losey "Overture" to <u>Tannhauser</u> , Wagner	Tied for First Place Class A	E. F. Goldman
1935	<u>Hibriten March</u> , Ostrom <u>Phedre Overture</u> , Massenet	First Place Class A	A. A. Harding
1936	<u>Lenoir Bearcats</u> , Ostrom "Overture" to <u>The Bartered Bride</u> , Smetana	No Rating Criticism Only	Raymond Dvorak
1937	<u>March Lenoir</u> , Losey "Finale" from <u>Symphony No. 5 in E Minor</u> , Dvorak	Tied for First Place Class A	Ernest Williams George C. Wilson
1937*	<u>March Lenoir</u> , Losey "Finale" from <u>Symphony No. 5 in E Minor</u> , Dvorak "Overture" to <u>Oberon</u> , von Weber <u>Colorado March</u> , Holmes (sight-reading) <u>Southern Melodies</u> , Chenette (sight-reading)	Second Place Class A	Frank Simon
1938	<u>Pacific Southwest Exposition March</u> , Clark "Overture" to <u>Beatrice and Benedict</u> , Berlioz "Overture" to <u>Prince Igor</u> , Borodin	Tied for First Place Class A	Frank Simon
1939*	<u>Lenoir High March</u> , Meretta First Movement, <u>Symphony No. 8 in B Minor</u> , Schubert "Great Gate of Kiev," Moussorgsky <u>Regional Contest March</u> , Chenette (sight-reading) <u>The Gnome of the Grotto</u> , Hildreth (sight-reading)	Superior	Raymond Dvorak Noble Cain David Mattern

<u>Year of Contest</u>	<u>Compositions Performed</u>	<u>Rating Received</u>	<u>Judges</u>
1940*	<u>Campus on Parade</u> , Meretta <u>A Manx Overture</u> , Wood <u>Symphony in C</u> , Second Movement, Williams <u>Straight Ahead March</u> , Hodges (sight-reading) <u>Aladdin's Lamp Overture</u> , O'Neill (sight-reading)	Superior Plus	Frank Simon A. R. McAllister H. L. Clarke
1941*	<u>American Eagletts</u> , Meretta <u>King Orry Overture</u> , Wood <u>Richard III Overture</u> , German <u>Vibrant March</u> , Yoder (sight-reading) <u>Aurora Overture</u> , Yoder (sight-reading)	Superior Class A	William Revelli A. R. McAllister G. C. Bainum
1946	<u>Colossus of Columbia</u> , Alexander <u>"Overture" to The Merry Wives of Windsor</u> , Nicolai <u>Il Guarany Overture</u> , Gomez <u>Triumph of Ishtar</u> , Olivadoti (sight-reading)	Superior Class A	Arthur G. Harrell Ronald Faulkner J. B. O'Neal
1947	<u>Beautiful Lenoir</u> , Milliken <u>Russian Easter Overture</u> , Rimsky-Korsakov <u>"Overture" to Reinzi</u> , Wagner <u>Behind the Line</u> , Trusselle (sight-reading) <u>Joyous Interlude</u> , Dai-Keong Lee (sight-reading)	Superior Class A	L. Bruce Jones Clarence Sawhill
1948	<u>Battleship Connecticut March</u> , Fulton <u>"Festival at Baghdad" from Scheherezade</u> , Rimsky-Korsakov <u>Symphony No. 4, F Minor</u> , Tchaikovsky <u>Traffic Sound</u> , Marlowe (sight-reading) <u>Bolero</u> , Mozkowski (sight-reading)	Superior Class A	William Revelli Ben Logan Sisk Ronald Faulkner

<u>Year of Contest</u>	<u>Compositions Performed</u>	<u>Rating Received</u>	<u>Judges</u>
1949	<u>Daughters of Texas</u> , Sousa "Prelude" to <u>Die Meistersinger von Nurnberg</u> , Wagner "Overture" to <u>Die Fledermaus</u> , Johann Strauss <u>Bandwagon March</u> , Moore <u>Prelude in C</u> , Harvey	Superior Group VI	George C. Willson Ronald Faulkner
1950	<u>High School Cadets</u> , Sousa <u>Euryanthe</u> , Weber "Polka and Fugue" from <u>Schwanda</u> , Weinberger (Sight-reading no longer included in contests.)	Superior Group VI	Harold Bachman J. Harris Mitchell
1951	<u>Corcoran Cadets</u> , Sousa "Overture" to <u>Oberon</u> , Weber "Siegfried's Rhine Journey," Wagner	Superior Group VI	Irving Cheyette Norval Church Sidney Berg
1952	<u>Prepare for Action</u> , Blankenburg "Vorspiel und Liebestod," Wagner <u>Egmont Overture</u> , Beethoven	Superior Group VI	Mark Hindsley Manley Whitcomb Frederick McCall
1953	<u>Manhattan Beach</u> , Sousa "Wotan's Farewell and Charm Music," Wagner <u>Roman Carnival Overture</u> , Berlioz	Superior Group VI	Harold Bachman Ernest Harris George C. Willson
1954	<u>New Colonial March</u> , Hall <u>Il Guarney</u> , Gomez <u>Symphony No. 5 in E Minor</u> , Tchaikovsky	Superior Group VI	G. C. Bainum Irving Cheyette Ronald Faulkner
1955	<u>Man of the Hour</u> , Fillmore <u>Leonore Overture No. 3</u> , Beethoven "Finale" from <u>Symphony No. 4 in F Minor</u> , Tchaikovsky	Superior Group VI	Otto Kraushaar Frederick Fennell Joseph Skornicka

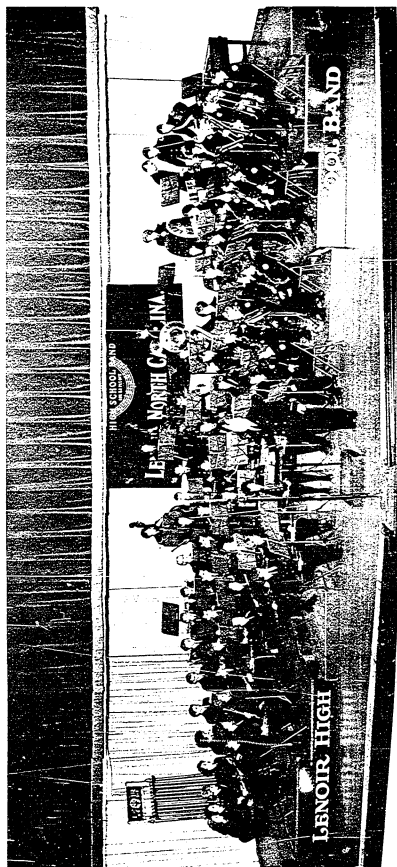
<u>Year of Contest</u>	<u>Compositions Performed</u>	<u>Rating Received</u>	<u>Judges</u>
1956	<u>The Conquerer</u> , Teike "Overture" to <u>Tannhauser</u> , Wagner <u>Symphony in D Minor</u> , Franck	Superior Group VI	G. C. Bainum Harold Bachman Clarence Grimes
1957	<u>10th Regiment</u> , Hall <u>Overture solennelle</u> , 1812, Op. 49, Tchaikovsky "Polka & Fugue" from <u>Schwanda</u> , Weinberger	Superior Group VI	Dale Harris Manley Whitcomb Clifford Cook
1958	<u>Daughters of Texas</u> , Sousa "Overture" to <u>Sicilian Vespers</u> , Verdi <u>Toccata & Fugue in D Minor</u> , Bach	Superior Group VI	Gilbert Waller John J. Heney Hubert Henderson
1959	<u>Gridiron Club</u> , Sousa "Vorspiel und Liebestod," Wagner <u>Roman Carnival Overture</u> , Berlioz	Superior Group VI	Dale Harris Leonard Falcone Kenneth Cuthbert
1960	<u>March Lenoir</u> , Losey "Wotan's Farewell & Charm Music," Wagner <u>Passion in Paint</u> , Rene	Superior Group VI	Manley Whitcomb Forrest MacAllister Gibson Morrisy
1961	<u>Coat of Arms</u> , Kenney "Overture" to <u>Beatrice & Benedict</u> , Wagner "Great Gate of Kiev," Mussorgsky	Superior Group VI	Harold Bachman Mark Hindsley Charles Minelli
1962	<u>Blue Flame</u> , Leonard Smith <u>Overture solennelle</u> , 1812, Op. 49, Tchaikovsky "Polka & Fugue" from <u>Schwanda</u> , Weinberger	Superior Group VI	G. C. Bainum J. H. Mitchell Ernest Harris

<u>Year of Contest</u>	<u>Compositions Performed</u>	<u>Rating Received</u>	<u>Judges</u>
1963	<u>Golden Gate March</u> , Goldman <u>Toccata & Fugue in D Minor</u> , Bach <u>L'Italiana in Algeri</u> , Rossini	Superior Group VI	Alfred Reed Hubert Henderson Leonard Meretta
1964	<u>Semper Fideles</u> , Sousa <u>Suite of Old American Dances</u> , Bennett <u>"Finale" from Symphony No. 5 in E Minor</u> , Dvorak	Superior Group VI	Everette Roberts Donald McGinnis Richard Brittain
1965	<u>Castle Gap</u> , Williams <u>"Finale" from Symphony No. 4 in F Minor</u> , Tchaikovsky <u>Incantation and Dance</u> , Chance	Superior Group VI	G. C. Bainum Robert Barnes Thomas Darcy
1966	<u>Old Comrades</u> , Teike <u>"Wotan's Farewell & Charm Music," Wagner</u> <u>Jericho</u> , Gould	Superior Grade VI	Everette Kisinger Richard Bowles James Pritchard
1967	<u>Voice of the Guns</u> , Alford <u>"Vorspiel und Liebestod," Wagner</u> <u>Tulsa</u> , Gillis	Superior Grade VI	Walter Beeler Wilbur Hinton Manley Whitcomb
1968	<u>Bride Elect</u> , Sousa <u>Lincolnshire Posey</u> , Grainger <u>Overture & Caccia</u> , Menotti	Superior Grade VI	George Wilson Odell Willis Charles Peters
1969	<u>Charter Oak</u> , Osterling <u>Symphony No. 5 (1937)</u> , Shostakovich <u>Roman Carnival Overture</u> , Berlioz	Superior Group VI	Karl Holvick Robert Baar Kenneth Snapp

<u>Year of Contest</u>	<u>Compositions Performed</u>	<u>Rating Received</u>	<u>Judges</u>
1970	<u>Castle Gap</u> , Williams <u>Beatrice and Benedict</u> , Berlioz <u>Symphony No. 4 in F Minor</u> , Tchaikovsky	Superior Group VI	Everette Roberts Roger Dancz Anthony Mitchell
1971	<u>Villa Bella</u> , Kenneth Williams "Overture" to <u>Orphee aux enfers</u> , Offenbach <u>Festive Overture</u> , Shostakovich	Superior Group VI	Richard Bowles John Butler Charles Spohn
1972	<u>The Southerner</u> , Alexander "Vorspiel und Liebestod," Wagner <u>Tulsa</u> , Gillis	Superior Group VI	Odell Willis Otto Kraushaar Manley Whitcomb

APPENDIX E

PHOTOGRAPH OF THE LENOIR HIGH SCHOOL BAND



APPENDIX F
CONCERT PROGRAM OF THE LENOIR HIGH SCHOOL

BAND, FEBRUARY 23, 1973



JOHN D. MILLER, Director
BEAVER R. ROBINETTE, Associate Director
DR. JAMES C. HARPER, Director-Emeritus
MRS. OPHELIA J. STALLINGS, Secretary

1. The Klaxon March Henry Fillmore
2. L'Arlesienne Georges Bizet
 - II. Minuetto
 - IV. Le Carillon
 Conductor — Dr. Harper
3. Pipe Dream Clare Grundmen

Soloist — Patsy House
Conductor — Mr. Robinette
4. Arioso Johann S. Bach
arr. by Hawley Ades
5. Euryanthe Overture C. M. vonWeber
arr. by V. F. Safronek

INTERMISSION

6. Begin the Beguine Cole Porter
arr. by Wm. Teague
7. Palo Alto Lennie Niehaus

Soloist — Thomas Templeton
Conductor — Mr. Robinette
8. Suite of Old American Dances Robert R. Bennett
9. Irving Berlin (A Symphonic Portrait) Irving Berlin
arr. by Hawley Ades
 1. There's No Business Like Show Business
 2. Say It With Music
 3. Alexander's Ragtime Band
 4. Easter Parade
 5. White Christmas
 6. God Bless America

